

GSTA 2000 in Frankfurt

The 2000 annual conference of the **Giant Screen Theater Association** will be held in Frankfurt, Germany, Sept. 14 - 19. Approximately 700 people are expected at the gathering, which is being hosted by the **Frankfurt Kino IMAX** and held at the nearby **Hotel Intercontinental**. Frankfurt, on the Main River, has earned the nickname "Mainhattan" for its mix of skyscrapers and medieval charm. The Frankfurt IMAX theater is third of three LF theaters to be built by Germany's **N.e.U.e. Theater GmbH**.

The main attraction of GSTA meetings has long been the opportunity to see virtually all the latest LF films in one fell swoop, and this year is no different: there will be eleven new features, two revised versions of older films, and two new shorts shown in New Films sessions. Two of the features (*Cyberworld* and *Ski to the Max*) have not yet opened to the public, and one (*Ocean Oasis*) premieres only two days before the conference starts. The new films and their distributors are in the box on page 9.

The new version of 1989's *Water and Man* will be screened with the New Films, (See *GSTA* on page 9)

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The F2K Experience

by Valentine Kass

When Walt Disney Pictures launched *Fantasia/2000: The IMAX Experience* on 75 screens worldwide on January 1, 2000, expectations ran high that the film would build new audiences and increase awareness of the IMAX® brand. The reasons: it had the benefit of the single largest day-and-date release in the LF industry, the power of the Disney brand, and the unique legacy of its classic 1940 forebear. How well were those expectations met?

"Extremely well," declares **Laura Billinger**, vice president of IMAX operations for **Famous Players**, which ran the film in seven theaters across Canada. "A fantastic experience," echoes **Mary Jane Dodge**, **Loews-Cineplex Entertainment** vice president of IMAX theaters, whose three IMAX theaters in the U.S. each grossed over US\$1 million. (The Sony IMAX Theater at Lincoln Square in New York City alone grossed over US\$3 million.) "A great opportunity to let people know how the IMAX experience is different from conventional movie theaters," says **Sayuri Ozaki** of the Planning and Marketing section of the **Tokyo IMAX Theater**. "Disappointing—good publicity but not enough tickets sold," laments **Berend Reijnhoudt**, commercial director of the **IMAX Rotterdam**.

The film's gross box office receipts reflect the general satisfaction with the film in the U.S., but the more mixed response in the international market. The four-month run grossed \$49,550,091 domestically in 54 theaters (an average of \$918,000 per screen) compared to \$14,477,142 internationally in 21 theaters (\$689,000 per screen).

While *Fantasia/2000* did not perform (See *FANTASIA* on page 6)

LF Theaters in Trouble

The past few months have seen several dramatic events in the LF and conventional exhibition businesses that highlight the growing interdependency between them, and raise serious questions about the health of both.

As reported in *MaxImage!* (Summer 2000), Sydney's **Cinema Plus**, operator of six IMAX theaters in Australia, New Zealand, and Thailand, went into voluntary receivership in late May. Since then, **Imax Corporation** has taken over the operation of the company's four Australian venues under more favorable terms with the landlord. New Zealand property company **Force Corp.** is running the Auckland theater, but has expressed a desire for Imax to assume control of that property as well. Imax is also in discussions with **MajorMax**, Cinema Plus' Thai joint venture partner, to assist with that theater.

Also in the past few months several LF theaters have closed, including those at **Caesar's Palace** in Las Vegas, the **Pepsi IMAX Theater** in London, and most recently the **Omni City West** in Perth, Western Australia. (Discussions are under way to reopen the London theater under new management.)

Then in mid-August, **Showscan Entertainment** announced that it had filed for Chapter 11 bankruptcy protection. At about the same time, California-based cinema chain **Edwards Theatres Circuit, Inc.**, also filed for Chapter 11. Showscan produces and distributes motion-simulation films using its patented 5/70/60fps films system; Edwards operates more than 700 35mm screens at 70 locations in California, Idaho, and Texas, as well as six IMAX 3D theaters. In both cases, corporate officers issued statements expressing confidence that the companies would continue operating and return to

(See *TROUBLE* on page 6)

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by Marty Shindler

**@ the Technology Intersection of
Lifelong Learning and LF Films**

Lifelong learning, long a fundamental aspect of the LF film business and the institutions that form its core, has taken major leaps forward in recent years. Changing technology is playing a vital role in how we learn.

And those changes will only come at a faster rate as the promise of broadband communications expands. At the same time, the concept of lifelong learning is a natural fit with today's "anywhere, anytime" mentality.

In his 1990 book *Power Shift*, Alvin Toffler wrote: "Today we are living through one of those exclamation points in history when the entire structure of human knowledge is once again trembling with change as old barriers fall. We are not just accumulating more 'facts' - whatever they may be. Just as we are restructuring companies and whole economies, we are totally reorganizing the production and distribution of knowledge and the symbols used to communicate it."

Before the invention of the Web and widespread access to the Internet, Toffler was predicting what we see around us today: a growing number of major colleges and universities are offering continuing education classes and college credit courses online. Research firm IDC predicts that by 2002, 15% of students in higher education will be taking distance learning courses, up from 5% in 1998. The technology has also exploded in its use for corporate training as well.

The Web has become the

Shindler's Site

world's largest lecture hall. It may never replace live face-to-face presentations, but for many people the Internet may be the only avenue for continuing education.

Recently, I was astounded to read in the April 2000 issue of *Upside* magazine that "the savings and accessibility of e-learning alone will propel this marketplace, now in its infancy, to a massive \$46 billion by 2005, according to the National Institute of Standards and Technology."

In today's tight labor market, employees are demanding access to tools and education to enhance their skills. Corporations have responded by providing that support. Many companies also use online training to establish a uniform approach across their worldwide work forces.

In a May 15, 2000, *Business Week* article, business guru Peter Drucker said that "today in the U.S., only about 20% [of the labor force] does] manual work. Of the remainder, nearly half...are knowledge-workers. The proportions are roughly similar for other developed countries."

He continued, "with a potential market for continuing adult education thus embracing at least 40% of the typical developed country's work force, conventional institutions no longer suffice."

As I conducted my research, I could not help but think of how technology could be used to advance the LF industry's goal of promoting lifelong learning. Although I have not surveyed LF institutions on how they may already be using these techniques, I came up with the following ideas.

Since many LF films are accompanied by an exhibit, a Webcast demonstration or tour of the exhibit could be made available on the institution's web site. Different versions might be geared to different age groups or demographic

segments. These demos could provide an introduction before school groups attend the film.

Given that approximately 50% of US households have Internet access, reviewing the exhibit tour at home could be assigned to complement in-school lessons. It might also provide a project that would involve the whole family. Online versions of the film's trailer or other brief clips could also be used to prepare groups or individuals for their visits.

Web-based lessons designed to be used *after* seeing the film and exhibit could reinforce the whole experience. The online experience might also bring the student back to the museum, perhaps with his family, thus creating additional revenue.

These concepts may not work across the board. However, with 95% of US classrooms wired for the Internet, those who do not have Internet access at home could probably complete these types of assignments at school or in the local library.

We grownups have to remember that our children are already completely comfortable with computers and the Net and will expect this kind of service to be available. My two kids have had their own computers and have been online for nearly seven years. Both are in high school. When a picture tube blew out on one of our TVs the same week as a hard drive failed last year, fixing the computer was a higher priority in our budget.

The changes will keep coming. These comments have only scratched the surface. Where are you taking this technology? Are you at the intersection of lifelong learning and LF films?

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News From Japan

by Kazuyo Takehara and Shinobu Nakajima

This is the first in an occasional series intended to inform the readers of *MaxImage!* about the LF industry in Japan. Colleagues we meet at international conferences are often surprised to learn that Japan is second only to the U.S. in the number of its LF theaters. Yet perhaps because of language and cultural differences, the Japanese LF market remains something of a mystery to much of the rest of the world. We hope this series will change that situation a little.

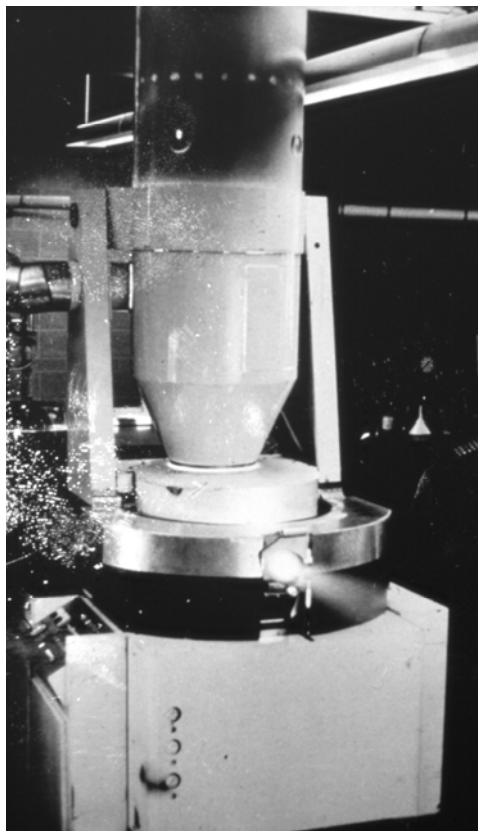
To start, we would like to review briefly the history and current status of the Japanese LF industry.

Japan was the site of the first modern LF theater, and since then new LF systems and technologies have frequently premiered in Japan. It all began in 1970, when Canada's **Multiscreen Corporation** debuted the first IMAX 15/70 rolling loop projector at the **Fuji Group Pavilion** at the Expo in Osaka. The pavilion's theme was "Message to the 21st Century," and the presentation combined the first 15/70 film, *Tiger Child*, with a multimedia show using 28 slide projectors. Multiscreen changed its name to **Imax Systems Corporation** shortly thereafter.

In 1971 the first permanent IMAX theater was opened at Toronto's **Ontario Place**, and over the next 13 years, 23 other theaters opened in North America and Europe. It wasn't until 1983 that the first permanent LF theater in Japan opened, the **Omnimax at Nagashima Spaland**, a theme park in the Mie prefecture. The next year the Space Theater at the **Yokohama Science Center** became the first institutional theater in Japan.

In 1985 the **Fujitsu Pavilion** at the Tsukuba Science Expo, held at a research park near Tokyo, featured the first LF 3D film, *The Universe*, a single-strip anaglyph computer animated short, known in English as *We Are Born of the Stars*. Although it appears quaint by today's standards of computer animation, it required the most powerful super-computers of the day to produce.

In 1986 Imax debuted its first dual-strip 3D system at the world's fair in Vancouver, Canada, but in 1990 the first dual-strip, full-color dome 3D system, dubbed IMAX Solido, was launched at the **Fujitsu Pavilion** at the Flower Expo in Osaka. Because conventional polarized glasses wouldn't work in a dome, Imax developed the first electronic LCD glasses for *Echoes*



IMAX Projector #1 at the 1970 expo in Osaka was equipped with a 25,000-watt lamp. It was later installed at Ontario Place, in Toronto.

of the Sun. This type of headset is still used in many of today's 3D theaters.

The Flower Expo was also the site of the first IMAX Magic Carpet theater, in which a film on a full-size LF screen in front is synchronized to another beneath the theater, which the audience sees through a clear Plexiglas floor. Today the only permanent Magic Carpet theater is at **Futuroscope** in France.

As you can see, between 1970 to 1990 Japanese expositions were often a venue for developing and premiering new LF

systems. It may not be overstating the case to say that a large portion of the growth of Imax Corp., and hence the LF industry in general, was supported by the Japanese expo boom of those two decades.

Meanwhile, **Goto Optical Manufacturing Co.**, which makes planetarium projectors and other optical products, developed Astrovision, a 10-perf 70mm system whose nearly square frame is ideal for projecting on planetarium domes. The first of these installations, the **Fuchu Municipal Museum Kyodonomori** in Tokyo, opened in 1986. There are currently 25 Goto 10/70 theaters and 12 8/70 theaters in Japan, most of them in institutions. Because of the difficulty of obtaining permission to print down titles distributed by Imax, these theaters have often suffered from a lack of software. Also, because of the high cost of printdowns, many 10/70 theaters do not change their programs frequently.

Between 1994 and 1996, Goto installed U.S.-made **World Odyssey** 15/70 projectors in three theaters under the name **Ultra 70**. Although these theaters are technically capable of screening 15/70 films, they also found it difficult to lease them. However, now that there are more independent producers making 15/70 films, non-IMAX theaters have more options.

Since 1988, when seven new theaters opened in one year, bringing the Japanese total to 12, Japan has remained second to the U.S. in the number of permanent LF theaters. However, the economic trouble in Asia in the mid 1990s has taken a toll on LF theaters. A drop in attendance led the **Tennoji Park Theater** to close in 1994, and others also closed because of financial difficulties. The **Sapporo Factory IMAX Theater** was converted into a conventional cinema complex in February 1998; the **Matsuyama Multi-Purpose Cultural Center** (IMAX), the **Isehara City Science Center** (Astrovision), and the **Katsushika City Museum** (Dome IMAX) have discontinued film screenings. Some theaters, such as the **Yokohama Science Center** (IMAX), are screening fewer films.

In 1994, **Oh-Gata Japan** (the Japan

(See JAPAN on page 10)

THE BIZ

FILM STOCK

Imax earnings up 43% in Q2

In mid-August **Imax Corporation** reported earnings of US\$2.98 million (\$0.10 per share) for the quarter ending June 30, 2000, and \$6.08 million (\$0.20 per share) for the six-month period ending that same date, both reflecting 43% increases over the similar periods in 1999. Second-quarter revenues grew 68%, from \$34.3 million in 1999's Q2 to \$57.5 million this year, largely on the strength of systems income and revenues from newly acquired subsidiary **Digital Projection Inc.** For the six-month periods, revenues increased by 60% to \$113.9 over \$71.0 million for the first six months of last year.

Imax signed deals for six theater systems in the second quarter of 2000, with a value of \$18 million. Backlog as of June 30, 2000, was 76 systems with a value of \$194.7 million. Included in the six is the first IMAX theater to be built in India, a 99-foot (30-meter) diameter, 520-seat theater in Bombay that is the largest dome theater ever built. It is set to open by the end of 2000.

At the same time, the company announced that it had hired consulting firm **Highgate Partners, Inc.**, to seek licensing deals that would extend the IMAX brand into other areas such as consumer electronics, photography, optics, and consumer and business services.

A week later, Imax announced that DPI had acquired "analog to digital conversion" technology from Cintel International, Ltd., that would give images from its digital projectors a "film look." The company was unable to provide technical details of this technology before this issue went to press, but *MaxImage!* intends to follow up this story in a future edition.

Imax Corp. seeks buyer

Imax Corporation announced in mid-July that it had hired **Goldman, Sachs & Co.** and **Wasserstein, Perella & Co.** to help it seek potential buyers or merger partners for the company. Wasserstein Perella is the major shareholder in Imax, with about 30% of the stock, some 10.2

million shares, which it wishes to sell, according to an Imax statement. Imax stock closed up more than US\$4.00 on the news, at \$26.50. In the following month it climbed as high as \$28.25, and was trading around \$27 at the end of August.

Rumors in the press and among industry observers speculated that potential buyers include **Disney**, **Sony**, Time Warner, **Liberty Media**, **Viacom** (which owns Paramount and Canadian exhibitor **Famous Players**), and other media conglomerates. Analysts estimate that the company might be bought for as much as \$37 a share, or over \$1 billion total.

Imax was bought for \$100 million in 1994 by co-CEOs **Richard Gelfond** and **Bradley Wechsler** and Wasserstein Perella. Gelfond and Wechsler own 4.1% and 4% of the shares, respectively. The two said in a statement that "while there can be no assurance that any potential transaction that may arise will be more attractive than the Company's current path, we believe that it is in the Company's and its shareholders' best interests to undertake this effort."

Crown to open 15/70 theaters

Norwalk, CT-based **Crown Theatres** will open two LF theaters equipped with the Maverick 15/70 projector developed by **Advanced Image Systems** of Los Altos, CA. The 275-seat theaters will be located in new Crown 17-plexes in Hartford, CT, and Jupiter, FL, set to open by the end of the year. Crown operates 70 screens at 13 locations, but plans to have 200 screens by the end of 2001.

The companies have formed **Sermar Entertainment**, a joint venture that will operate the LF theaters under the direction of vice president **Jeremy Welman**, who was formerly with **MegaSystems** of Wayne, PA, and who headed IMAX operations for **Edwards Theatres** before that.

The two theaters, which will have 51x72-ft. (15.5x21.8-m) screens, will be the first installations of the Maverick projector, first reported on by *MaxImage!* in April

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1999. AIS principals **David Mariani** and **Robert Serventi** say that the projector is simpler, less expensive, and more efficient than the rolling loop projector made by **Imax Ltd.**

The systems installed in the Crown locations will be 2D, but Welman says that the projection booths are designed for 3D capability, which he says can be added later simply by rolling a second Maverick projector into place. He claims that the Maverick's compact size makes it easy to add or remove 3D capability as needed.

Crown's senior executive vice president and COO, **Milt Daly**, tells *MaxImage!* that he wanted to use LF theaters to set his multiplexes apart from his competitors, but that he couldn't make satisfactory deals with Imax or other manufacturers. He says that the key to making LF theaters succeed in commercial venues is location: the Hartford and Jupiter theaters are 50 miles (80 km) from their nearest LF competitors. The Hartford theater will open with *Everest* and *The Living Sea*.

nWave, InoTech form Attractions

nWave Pictures and **InoTech** joined together to form **nWave Attractions**, which will distribute ridefilms and attraction films to the estimated 2,000 motion simulation theaters worldwide. nWave has produced and distributed ridefilms since 1992; InoTech designs and integrates motion bases. As nWave Attractions the partners plan to make their films, as well as third-party productions, available to users of all hardware platforms and film formats.

SHE, DDD sign 3D internet deal

Sky High Entertainment, producer of *Ultimate G's*, has signed a deal with **Dynamic Digital Depth, Inc.**, to make its 3D LF films available via the Internet using DDD's DeepSee process that permits viewing 3D content on PCs or Macintosh computers. The trailer for *Ultimate G's* is available at the Web sites of both companies. DDD says that it plans to reformat the

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complete film and make PC and Mac versions available at LF theaters.

XLargo to distribute *Pandorama*

Paris-based LF distributor **XLargo** has agreed to distribute **Nina Paley's** short film *Pandorama* (see *MaxImage!* Summer 2000). The 3-minute animated film, which the San Francisco artist made by drawing directly on 15/70 film stock, was first shown to the LF industry at this year's **Large Format Cinema Association** conference, and will be screened along with XLargo's new version of *Water and Man* at the **Giant Screen Theater Association** meeting in Frankfurt this month.

PERSONNEL

Mortensen joins E&S

Todd Mortensen, director of marketing and distribution for **Destination Cinema** since 1996, left that position in July to join the Digital Theater Division of **Evans**

& Sutherland, maker of electronic projection systems for planetariums and other special venues. Mortensen tells *MaxImage!* that he is pleased that his new position will enable him to continue to see friends and colleagues at LF industry conferences. He also says that the new job cuts his commuting time in half.

Cosci to head nWave marketing

nWave Pictures' Ken Cosci, who joined the Santa Monica-based LF production house as production manager in 1995, has been promoted to marketing director. In this new position he will be responsible for promoting the company's LF films as well as its ridefilms and special venue attractions films.

nWave, which also has offices in Brussels, Belgium, has produced three LF films to date, and has two more currently in production, *Haunted Castle* and *UFOs: Science or Science Fiction?*

PERSONNEL

Roden on maternity leave

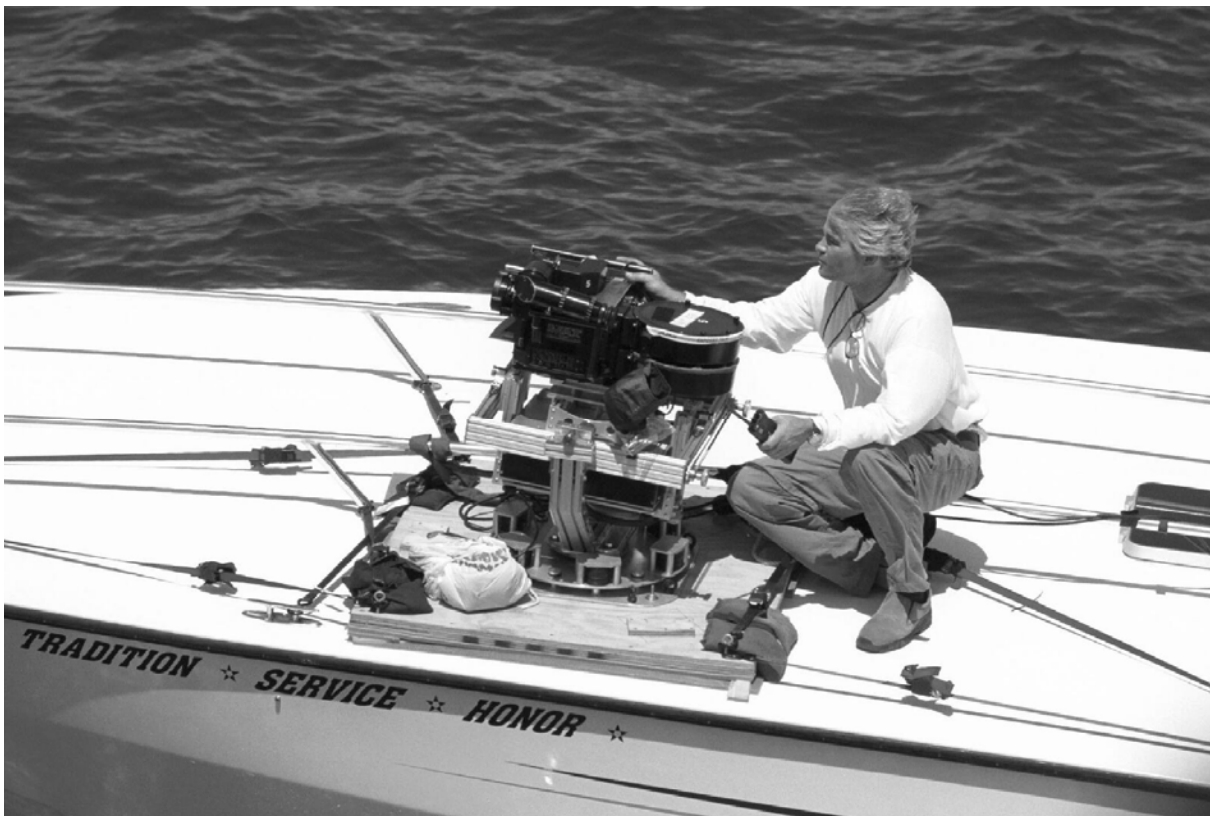
Alison Roden, head of IMAX marketing and programming for London's **NMSI Trading Ltd.**, has taken maternity leave from her duties operating the IMAX theaters at the **Science Museum** (see *Shorts*, page 24) and the **National Museum of Photography, Film, and Television** in Bradford.

She has also temporarily stepped down from the presidency of **Euromax**, the association of European LF theaters. **Berend Reijnhoudt**, head of the IMAX theaters at Rotterdam and the Hague, is acting president in the interim.

Roden tells *MaxImage!* she will be at the GSTA conference in Frankfurt with her new baby daughter and will return to her NMSI and Euromax duties in November.

Fick moves to Indianapolis

Dean K. Fick is the new Cinedome operations manager at the **Children's Museum of Indianapolis**, IN, where he oversees the 308-seat Iwerks 15/70 theater. He comes to the theater from **COSI, Columbus**, whose Iwerks 8/70 theater he helped open last year. Before COSI, Fick worked for **Sonics Associates**, and at LF theaters at the **Carnegie Science Center**, the **Kennedy Space Center**, and **Cedar Point Amusement Park**.



Director David Douglas preparing to shoot Customs training operations for *Up, Up, and Away* for the National Air and Space Museum.

US Commercial Cinema Operators Facing Bankruptcy



The Panasonic IMAX Theatre in Sydney is now operated by Imax Australia.

(from **TROUBLE** on page 1)
profitability.

In the midst of all this, Imax announced it was for sale. (See *The Biz* on page 4.)

Cinema Plus collapses

In early August, Ferrier Hodgson, the administrators handling the disposition of Cinema Plus, announced that the company had unsecured debts of about AUD\$89 million (US\$51 million) and cash on hand of about AUD\$3 million (US\$1.72 million). It advised that the company be liquidated, and the creditors voted to do so. Owed the greatest amounts were Australian fund managers Commonwealth Bank-Colonial, Salomon Smith Barney, and Macquarie.

Ferrier Hodgson's **Steve Sherman** suggested that Cinema Plus may have violated Australian corporations law and provided a confidential report to the Australian Securities and Investments Commission that calls for an inquiry into the activities of former Cinema Plus executive chairman **Gary Blom** and other officers.

At about the same time, **MTM Entertainment Trust**, landlord of the theaters, signed a 20-year deal with Imax Corporation under which a wholly owned subsidiary, **Imax Australia**, will operate the theaters in Sydney, Adelaide, Brisbane, and Melbourne. The arrangement provides for a seven-year initial run with options to extend for terms of seven and six years. Imax Australia will pay MTM primary rent

equivalent to the lesser of 7% of net ticket sales or 50% of net cinema revenue. (The press release from MTM did not provide definitions of "net.")

The secondary rent is the first AUD\$2 million after the Imax parent company receives its usual 7% system royalty fee. The Imax subsidiary is entitled to the next AUD\$1.75 million. Income beyond that will be split evenly between MTM and Imax Australia. MTM says that its 7% plus the AUD\$2 million will equal about 60% of what Cinema Plus had been paying.

During the period of administration, all the theaters remained in business, and no operations employees were laid off.

Graham Jephcott, formerly general manager of the Sydney theater (and briefly of Cinema Plus), has been appointed general manager of Imax Australia. He tells *MaxImage!* he is confident that the lowered rents and new marketing campaigns will revive the theaters, especially the Sydney theater, which is in the heart of the entertainment district for this month's Olympic games. He also predicts a boom for the Melbourne theater, whose host institution, the **New Melbourne Museum**, opens in October. Although delayed slightly, Imax Australia will open its Perth theater later this year. (Its would-be competition, the **Omni City West**, closed early this month after 13 years of operation.)

Other officers of Imax Australia worked at the Sydney theater until a reorganization last fall. **Mark Bretherton** is national marketing director of the new subsidiary, **Martin Bagley** is national operations director, and **Susie Cameron** is communications director.

Showscan bankruptcy

Showscan's filing for Chapter 11 in August followed a long decline for the company, which has focused for the last several years on motion simulation films. As such it has not been a major player in the LF industry, although it has maintained a few fixed-seat theaters. After the failure of Showscan's merger with Iwerks in the spring of 1998 (see *The Biz*, *MaxImage!* May 1998), the company's stock was delisted by NASDAQ and moved to over-the-counter trading, where it has languished since. President and CEO **Dennis Pope** said, "While the decision to file was a difficult one, it represents the best alternative for Showscan at this time. We will do our best to ensure that there will be no significant disruption of our ongoing business activities."

In the Last Four Months

Filed for bankruptcy:

- Cinema Plus (Australia)
 - Showscan Entertainment
 - Edwards Theatres Circuit
 - 3 cinema chains not involved in LF
- Several other chains with LF theaters are reportedly on the verge.*

Closed:

- Pepsi IMAX Theatre, London
- Caesar's Palace Omnimax, Las Vegas
- Omni City West, Perth, Australia

For Sale:

- Imax Corporation

Turmoil in US megaplexes

Edwards is the fourth U.S. exhibitor to file Chapter 11 this year, and the first with LF theaters. (The earlier ones were Carmike, WestStar, and Silver Cinemas.) **Regal Cinemas**, **Loews Cineplex**, and **United Artists**, which all have IMAX theaters, are reportedly in difficult financial straits. In June, Moody's Investors Service lowered its rating of Regal's stock from B2 to Caa, a "junk" rating. Regal and UA have

Could Create Ripple Effect Throughout LF Industry

been in discussions with their bankers about restructuring their debts to avoid bankruptcy; Loews announced in late August that it would probably default on some of its debt payments.

The crunch in commercial exhibition is the result of several years of theater overbuilding nationwide. Customers have demonstrated their preference for theaters with 15, 20, 30 or more screens, stadium seating, and digital sound, driving exhibitors into a frenzy of construction in which 30-plexes have been set down next to 20-plexes (e.g. Ontario, CA). New venues were sometimes competing with older theaters in the same chain. This frenetic competition was a factor in the expansion of LF theaters in multiplexes: giant screen theaters provided another way to stand out from other exhibitors.

Analysts have been predicting for some time that the massive debt incurred by exhibitors would ultimately lead to closures and consolidation within the industry. The straw that broke the camel's back seems to have been a relatively lackluster summer season with a few big hits that didn't stay strong for long, combined with a growing tendency of films to open big and drop off quickly. When runs are shorter, the sliding-scale lease arrangements in conventional cinema favor the distributor.

An advantage of Chapter 11 is that in addition to being able to restructure its debt, a company can break leases and close older, less profitable locations. Carmike reportedly closed 40 screens within a week. Edwards might close as many as 20 of its 70 locations. Loews has announced plans to shut 250 screens. And sources have told *MaxImage!* that chains that haven't yet declared bankruptcy are going to their landlords and using the examples of Edwards and Carmike to negotiate better deals. The implied threat: lower the rent now or be left with nothing if we go Chapter 11 too.

The next few months are likely to see further bankruptcy announcements, acquisitions of failing chains by healthier ones, and more theater closings. Quoted in *Vari-*

ety, Paine Webber analyst **Christopher Dixon** says that from its current level of 37,000 screens, "the industry must trim down to a more reasonable 25,000 to 28,000" to return to profitability.

The effect on LF

Ten North American multiplex chains operate LF theaters, all but one chain using IMAX systems exclusively. (The exception is Mexico's **Ramirez** circuit, which has three theaters with Christie 8/70 projectors. In addition, Connecticut-based

MaxImage! has learned that while some chains' agreements with Imax made the construction of later theaters conditional on the performance of the earlier ones, some of the larger deals committed the operator to opening the full number of theaters signed. However, filing for Chapter 11 would almost certainly release an exhibitor from such a requirement.

As Imax tries to court investors that might buy the company, the instability of the commercial cinema business presents the risk that some portion of the systems backlog could disappear or be deferred for some time.

A slowing in the growth of theaters will negatively affect filmmakers, already pinched by increased competition from other films, stagnant lease rates, and declining average booking lengths. *MaxImage!* and other observers have predicted that many of the LF films currently in release or production will never recoup their costs; given the financial turmoil in the industry, that number may be larger than it might otherwise have been.

And although commercial theaters (including multiplexes, standalones, and theme park theaters) had been expected to outnumber institutional theaters late this year, that turning point will probably be delayed. The institutional market could hold onto a slight numerical advantage (now approximately 55%) for some time to come. That could in turn affect the type of films being produced.

In the short term, the uncertainty of the situation will be a source of anxiety for many in the industry, and of pain for a few. We have already learned of several people laid off from positions at chains that have cut staff by incorporating their LF operations into other departments.

But in the long run, the problems of the U.S. commercial cinema industry will be sorted out, probably without serious disruption to the LF industry. Some LF theaters in multiplexes may close or never get built, but as one source at a major chain put it, "IMAX [theaters] didn't cause our problems. They'll still be there when this is over."

Imax Multiplex Deals In North America

Company	Signed	Built	Backlog
Cinemark	13	6	7
Edwards	12	7	5
Empire (Canada)	1	1	0
Famous Players	10	7	3
Marcus	5	2	3
Muvico	3	1	2
Regal	10	6	4
Sony/Loews	3	3	0
United Artists	2	2	0
Totals	59	35	24

Theaters currently under construction are counted as built.

Crown Theaters is about to open two theaters using the Maverick 15/70 system. See *The Biz* on page 4.) The box above shows the number of LF theaters each has committed to build.

Several of these companies may soon be in bankruptcy or acquired by other exhibitors. Although the official line in such cases is usually "everything will be fine after we have restructured," it seems inevitable that construction of most of the remaining 24 LF theaters will, at the very least, be delayed by months or even years; a substantial number of them may never be built. Furthermore, some existing theaters could be closed for lack of business, or as the result of mergers.

The *Fantasia/2000* Experience

(from *FANTASIA* on page 1)

equally well in all markets, most theaters in North America, including the 16 institutional theaters that played the film, were pleased with the results. One notable exception was **Science North**, in Sudbury, Ontario, Canada, which closed the film early because of low attendance and poor word of mouth. The reaction in Europe was more varied. A handful of theaters were pleased, but many others felt the film did not perform up to expectations. The difference can perhaps be attributed to the fact that the Disney brand does not play as well in Europe and media buys there were not as aggressive as in the U.S. A number of European theaters expressed frustration that the marketing campaigns were less extensive and less effective than they had expected from **Buena Vista Pictures International**, Disney's overseas distribution arm.

Not surprisingly, where *Fantasia/2000* did well, theater directors attribute the film's success to Disney's masterly marketing. As **Cinemark's** marketing vice president **Terrell Falk** explains, the company positioned the film "as a special event, not just another movie." Moreover, the level of national and local advertising and public relations Disney bought was far greater than individual theaters and commercial chains can invest in LF film launches. And the marketing campaign worked. It worked so well that, at least in the U.S., most theater directors interviewed for this article reported no noticeable price resistance to the higher ticket prices – as much as double the normal \$6 - \$7 – that *Fantasia/2000* commanded.

Imax Ltd. ran *Fantasia/2000* in seven of its owned-and-operated theaters. **Mary Pat Ryan**, Imax executive vice president, reports that, despite the higher license fees and reduced number of shows, attendance

and per capita figures went up, as did operating margins, i.e. the theaters' overall profit level. While Imax's U.S. theaters did better than its Canadian screens, Imax considers the run to be extremely successful, not only for its O & Os, but across the IMAX theater network. In addition to increasing brand awareness, the Disney marketing campaign helped increase consumer awareness of individual theaters. Falk says, "the Disney advertising put our new theaters in Dallas and Rochester on the map."



Ryan claims that audience surveys done at the O & Os show *Fantasia/2000* generated a rise in other positive indicators: more first-time attendees, higher enjoyment ratings, greater likelihood of returning, higher percentage of word-of-mouth as the source of information. Ryan concludes, "*Fantasia/2000* sets a new benchmark for the year."

For one theater in a tiny market, the decision to lease *Fantasia/2000* was "gut wrenching," according to **Cassandra Henry**, president of **Science Spectrum** in Lubbock, Texas. "We had so much to lose." But she considers *Fantasia/2000* a success because the science center never could have afforded the PR campaign Disney provided. Henry says the enhanced public recognition for Science Spectrum and its 186-seat dome theater is "worth a lot."

One factor that surprised many theater

operators was *Fantasia/2000's* popularity with school groups. Given the subject matter, the longer length, and higher ticket price, many managers assumed school groups would avoid the film. But in many cases it was just the opposite. School group reservations were up in commercial as well as institutional theaters. The film particularly attracted art and music teachers, who had never before had a reason to bring classes to an LF film. Loews' Dodge reports that in New York, "in two or three instances, principals brought the *entire* school to see the

film." In Lubbock, Henry says *Fantasia/2000* performed "very well" with school groups, generating numbers that exceeded expectations. Famous Players' Brillinger was "flab-bergasted" at how well the film attracted school groups, which accounted for roughly 15% of the total audience. The **Sheridan IMAX Theater** in Dublin, Ireland, reported that school groups represented approximately 30% of the attendance.

Theater directors attributed the film's success with educators to the fact that *Fantasia* is a cultural icon. They also praised the high quality of the educational materials produced for the film, and the extensive outreach Buena Vista did to educators. However, not all markets were successful in attracting school groups. The **Kinepolis IMAX Theatre** in Brussels, Belgium, found that its school group numbers were "not what we expected in comparison to regular school business," according to **Pascal Godderis-Coene**, head of marketing and sales. At the IMAX Rotterdam, school group attendance was less than 4% of the total audience. At Science North, executive director (and president of the **Giant Screen Theater Association**) **Jim Marchbank** says *Fantasia/2000* did "very poorly" with school groups.

In mid-June, six weeks after the end of its

(Continued on next page)

(Continued from previous page)

initial four-month run in IMAX theaters, *Fantasia/2000* opened for a four-week run on 1,300 conventional 35mm screens in North America, and a smaller number overseas. After a strong opening week gross of \$4.5 million domestically (before any of the big summer blockbusters had opened), grosses dropped roughly by half for each of the next three weeks, closing at \$700,000 with a total of \$9.1 million. (Detailed international figures were not available as we went to press.)

In August the film reopened in IMAX theaters. For this return engagement it was offered only to those theaters that had booked it in its first run, or that had opened since that time. About 35 have signed on. Other theaters may bring the film back for the holidays. How successful *Fantasia/2000* will be in its LF re-release remains to be seen, although early signs are positive: according to sources at Imax,

at the new theater in King of Prussia, PA (a suburb of Philadelphia), the film is running now at 90% of capacity in the same multiplex in which the 35mm edition "didn't do well." Imax's Ryan says that this contrast clearly demonstrates the power of the IMAX experience.

The *Fantasia/2000* experience raises many questions. Will other Hollywood studios follow its example and premiere films in LF before a wide conventional release? **Dreamworks SKG** has announced plans to reverse that model and release its animated feature *Shrek* in IMAX 3D next year, after six months on conventional screens. Will the Disney 50/50 lease model set a trend for other distributors? Although **Giant Screen Sports** was able to command nearly 50% for *Michael Jordan to the Max*, there's not much evidence that lease rates will change drastically. Theaters managers predict that few if any LF distributors will be able to match Dis-

ney's marketing resources and expertise.

But one lesson is clear: *Fantasia/2000* demonstrates the importance of marketing. The \$17 million that industry sources estimate Disney spent to promote *Fantasia/2000: The IMAX Experience* worked, at least for LF theater operators. Famous Players' Brillinger calls Disney's whole model - extensive marketing and free prints in exchange for a larger share of the take - "extremely successful." Loews' Dodge concludes, "we're hoping *Fantasia* is the beginning of something BIG."

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(from GSTA on page 1)

as will the ColorCode (single-strip 3D) version of *Encounters in the Third Dimension*. The shorts are Nina Paley's cameraless *Pandorama* (see *MaxImage! Summer 2000*) and *Edison to IMAX*, a signature film for the **Henry Ford Museum** in Dearborn, MI.

Fifteen/seventy clips from a total of 27 films will be shown in the Films in Progress session, and the producers of dozens of Films in Development will be available to make presentations on their projects to

interested parties on the trade show floor.

Four panel discussions will cover topics of interest to the LF community in these rapidly changing times, including marketing and production issues. A three-hour "Straight Talk on Hot Topics" session will provide attendees with the views of industry leaders and a chance to reply to them.

The MAC Awards, recognizing achievements in marketing LF films and theaters, will be augmented this year by the first annual GSTA Film Awards, in the categories of Best Film, Best Cinematography, and Best Score. The awards will be presented at a gala event at the Kurhaus Weisbaden (pictured above), a grand hall outside Frankfurt that was originally built in 1807 as a gambling house.

The Technical Session will present the

latest developments in technologies related to LF production and exhibition, and the Trade Show will give participants a chance to meet with vendors, distributors, and producers and see their wares.

The association will conduct its official business in committee meetings and membership meetings during the day, but there will be no shortage of entertainment and parties in the evenings. A choral concert will be held one evening at the Kloster Eberbach, a former monastery built in the 12th century.



New Films

Amazing Journeys

Houston Museum of Natural Science

Cyberworld

Imax Ltd.

Dolphins

MacGillivray Freeman Films

Great North

TVA International

Loch Lomond: Legend of the Loch

tba

Michael Jordan to the Max

Giant Screen Sports

Ocean Oasis

Summerhayes Films

Ski to the Max

tba

Solarmax

Museum of Science and Industry

Ultimate G's

nWave Pictures

Wild California

MFF

(Underlined titles are 3D)

Premiering This Month

Great North

Great North, the first LF film by **TVA International**, is a story of native peoples living in harmony with the harsh elements of the northernmost reaches of the earth. A celebration of the landscape, wildlife, and peoples of the Arctic, the film examines the Inuit (Eskimo) culture of northern Canada and the Saami (Laplanders) of northern Sweden. Stunning images of herds of caribou in Quebec and Labrador and reindeer in Sweden take viewers on an odyssey through the majestic polar regions.

Among the challenges the filmmakers faced was finding a herd of caribou to film: although they form the largest herds of migratory animals in the world, they range over an area of Canada that is twice

the size of France. Expert biologists were recruited to help the crew locate them.

Great North was directed by **Martin Dignard** and **Bill Reeve**, written by **George-Hébert Germain** and **David Hom- et**, and edited by **James Lahti**. Executive producers was **Andre Picard**. It is distributed by **TVA International**.

Ocean Oasis

Mexico's Baja California seems to be two separate worlds: one is a long spine of rock and desert, where plants store water for years and some animals never drink and urinate crystals. The other is a sea that boils with life, making it an oasis of nourishment and shelter for creatures for thousands of miles around. The two worlds look separate, but they are not. They are

inextricably linked and *Ocean Oasis* takes us on journey of scientific detection to find out how.

The film crew spent months filming underwater in the Sea of Cortes and in Baja's arid deserts with 15/70 cameras, capturing the exotic life forms that populate the region and observing scientists studying them. The project was made possible by the **San Diego Natural History Museum** and **Pronatura**. Profits will go towards education, conservation and preservation of the region.

Ocean Oasis was directed and produced by **Soames Summerhays**, photographed by **James Neihouse** and **Bob Cranston**, with co-executive producer **Don Steele** and executive producer **Michael Hager**. It is distributed by **Summerhays Films**.

(from *JAPAN* on page 3)

Large Format Film Association) was established to improve management of LF film facilities in Japan and promote cooperation and prosperity within the industry. The six founders were the **Omiya Space Theater** (Saitama), the **Saikai Pearl Sea Center** (Nagasaki), the **Suntory Museum** (Osaka), **Space World** (Fukuoka), the **Tokorozawa Aviation Museum** (Saitama), and the **Fujitsu Dome Theater** (Chiba).

The goals of Oh-Gata are 1) to increase public awareness of LF films; 2) to improve the management efficiency of LF film theaters; 3) to enhance the system of software selection and distribution; 4) to build new audiences; and 5) to establish systems for projector repair and maintenance.

The 19 regular members of Oh-Gata are organizations that manage film theaters with formats larger than 8/35; the 28 associate members include system manufacturers and suppliers and film production and distribution companies.

Oh-Gata hosts the **Japan Space Theater Convention** (JSTC) every November (see item in *Shorts* on page 24), at which more than 10 films are screened in two days. The organization also publishes a newsletter three times a year and hosts a Web

site, www.Oh-Gata.org. (Both are in Japanese.)

According to our research, there were 54 LF theaters in Japan as of 1998, including 29 in science centers. Over 70% of Japanese theaters are institutional; only seven are in theme parks or other recreational facilities. Some theaters, like the **Hamaoka Nuclear Exhibition Center** (Shizuoka), offer free admission, but the average admission for institutional theaters is about ¥400 to ¥500 (US\$4.00 to \$5.00). However, commercial theaters usually charge between ¥1,000 to ¥1,500 (US\$10 to 15), which is about the same as for feature films.

Paradoxically, although Japan has a very high concentration of LF theaters, the Japanese public is not in the habit of paying to see the documentary films that are the staple of the LF repertory. Also, according to research done by Imax, the popularity of IMAX is lower in Japan than elsewhere in Asia, and is about one tenth of the level of North America. This is also shown by the average number of visitors to institutional theaters in Japan, which, at about 30,000, is less than one tenth that of North American museums.

Nevertheless, new theaters are being planned for Japan. **Seibu Group** is build-

ing several new IMAX 3D theaters in the next few years, the first of which will open in December at a resort about an hour from Tokyo.

We hope this series will help readers to gain a better understanding of the Japanese LF industry, and will help us discover solutions to some of the issues the industry faces. Thirty years after the first Expo we are now facing a critical point as we enter the 21st century.

Future articles will include coverage of the JSTC conference, and reports on the role of LF in Japanese institutions, the tastes of the Japanese public, as well as interviews with leaders of the LF industry in Japan. Please let us have your comments and advice.

Kazuyo Takehara works for Dentsu Tec Inc., and started her career in LF by attending GSTA in 1998. After handling the distribution of Dentsu's LF film Chang Jiang, she is now serving as an agent of the new Seibu IMAX theater, set to open on Dec. 23.

Shinobu Nakajima has served as assistant to the secretary general of Oh-Gata, Japan, since 1998. As the only full-time staff member of the association, she coordinates the JSTC, publishes the newsletter, and maintains the Oh-Gata Web site.

THE MAXIMAGE! INDEX

Summer 2000

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 60 releases (conventional and LF) as listed by *Weekly Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
06/15/2000	MJTTM	651,166	15	4,602,313			4,602,313	6	46		46
	CDS	367,414	16	1,680,261	104,810	3,045,773	4,726,034	20	16	9	25
	Trex	277,188	25	30,463,003	166,849	16,289,257	46,752,260	95	19	23	42
	MOE	238,441	27	35,040,973	124,086	27,362,290	62,403,263	98	17	13	30
	Galapago	215,113	30	4,507,707	38,131	1,907,486	6,415,193	34	10		
	Extreme	153,090	39	7,918,950	42,638	9,881,642	17,800,592	64	9	13	22
	AlienAdv	101,277	46	1,224,946	53,773	942,282	2,167,228	42	9	3	12
	S&R	87,448	52	3,507,541	21,504	1,835,366	5,342,907	37	12		
	IOTS	76,115	56	7,535,456	278,372	3,470,350	11,005,806	60	6		
	AEK	64,206	58	12,489,685	20,988	6,125,818	18,615,503	111	11		
	TR	52,192		15,577,147	4,382	10,273,688	25,856,835	135	2	2	4
	Everest	52,117		76,136,653	6,500	29,510,863	105,647,516	118	16		
	E3D	20,116		4,686,147	141,007	7,920,356	12,606,503	61	3	16	19
	ATSOT	12,755		15,144,868	2,290	18,847,199	33,992,067	239	3	5	8
	MTA	5,909		1,907,452	0	463,174	2,370,626	88	2	0	2
	WOC	3,849		14,719,440	12,328	18,308,405	33,027,845	266	1	2	3
6/22/2000	Fantasia	4,564,812	11	54,114,903	5,359,809	19,836,951	73,951,854	24	1313		
	MJTTM	659,653	15	5,261,966			5,261,966	7	47		47
	CDS	385,137	19	2,084,816	81,844	3,138,370	5,223,186	21	20	9	29
	IOTS	341,080	21	7,876,536	59,746	3,530,096	11,406,632	61	6		
	Trex	291,706	23	30,756,705	186,723	16,475,980	47,232,685	96	18	23	41
	MOE	251,034	27	35,292,007	134,786	27,497,076	62,789,083	99	17	13	30
	Galapago	238,162	29	4,745,869	32,341	1,939,827	6,685,696	35	10		
	Extreme	138,229		8,041,343	35,136	9,896,238	17,937,581	65	9	13	22
	AlienAdv	104,205	46	1,329,151	58,573	1,000,855	2,330,006	43	9	3	12
	S&R	97,914	51	3,605,455	8,798	1,844,164	5,449,619	38	12		
	AEK	66,986	57	12,553,371	33,384	6,159,202	18,715,873	112	10		
	Everest	32,299		76,168,952	3,400	29,514,263	105,683,215	119	17		
	TR	31,866		15,661,107	4,382	10,278,070	25,939,177	136	2	2	4
	ATSOT	18,919		15,163,819	1,800	18,848,999	34,012,818	240	3	5	8
	E3D	14,194		4,700,341	161,048	8,081,404	12,781,745	62	3	16	19
	MTA	5,590		1,911,812	0	463,174	2,374,986	89	1	0	1
	WOC	3,564		14,723,004	12,203	18,320,608	33,043,612	267	1	2	3
6/29/2000	Fantasia	2,418,289	14	56,533,192	274,594	20,111,545	76,644,737	25	1313		
	MJTTM	652,126	18	5,914,092			5,914,092	8	49		49
	CDS	374,146	24	2,476,514	85,702	3,224,072	5,700,586	22	20	9	29
	MOE	258,675	27	35,550,682	78,281	27,575,357	63,126,039	100	17		
	Trex	252,520	28	31,009,225	0	16,475,980	47,485,205	97	18	0	
	Galapago	238,804	29	4,984,673	0	1,939,827	6,924,500	36	10		
	Extreme	163,514	39	8,204,857	58,619	9,933,629	18,138,486	66	10	14	24
	IOTS	119,385	42	7,995,921	0	3,530,096	11,526,017	62	6		
	S&R	107,917	44	3,713,372	0	1,844,164	5,557,536	39	12		
	AlienAdv	105,567	45	1,434,718	60,116	1,060,971	2,495,689	44	9	3	12
	Everest	70,427	56	76,239,379	142,680	29,656,943	105,896,322	120	17		
	AEK	63,035	60	12,619,706	0	6,159,202	18,778,908	113	10		
	E3D	17,595		4,717,936	160,321	8,241,725	12,959,661	63	4	16	20
7/6/2000	Fantasia	1,411,865	14	57,945,057	1,238,455	21,350,000	79,295,057	26	1313		
	MJTTM	703,052	17	6,617,144			6,617,144	9	50		50
	CDS	404,846	21	2,900,393	75,170	3,303,046	5,964,730	23	20	9	29

continued on page 12

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
7/6/2000	Trex	359,195	24	31,368,420	536,962	17,012,942	48,381,362	98	21	23	44
	Galapago	238,827	31	5,223,500	119,382	2,059,209	7,282,709	37	10		
	MOE	227,209	32	35,881,051	229,934	27,805,291	63,686,342	101	17		
	Extreme	174,954	36	8,344,322	64,828	9,976,202	18,320,524	67	10	14	24
	S&R	117,682	46	3,831,054	35,102	1,879,266	5,710,320	40	14		
	IOTS	112,571	47	8,108,492	131,848	3,661,944	11,770,436	63	6		
	AlienAdv	110,363	48	1,545,081	100,721	1,161,692	2,706,773	45	9	8	17
	AEK	74,308	58	12,694,014	70,797	6,229,999	18,924,013	114	10		
	TR	54,746		15,776,685	4,382	10,286,834	26,063,519	138	2	2	4
	Everest	36,814		76,276,193	8,376	29,665,319	105,914,512	121	17		
7/13/2000	E3D	16,646		4,734,582	173,467	8,415,192	13,149,774	64	4	18	22
	ATSOT	16,063		15,196,095	6,102	18,890,741	34,086,836	242	3	5	8
	MTA	4,475		1,921,540	0	463,174	2,384,714	91	1	0	1
	WOC	1,603		14,727,295	12,135	18,345,003	33,072,298	269	1	2	3
	Fantasia	708,664	15	58,653,721	450,000	21,800,000	80,453,721	27	1279		
	MJTMM	576,174	18	7,193,318			7,193,318	10	50		50
	CDS	416,992	21	3,343,998	99,448	3,502,381	6,846,379	24	20	9	29
	MOE	301,111	27	36,182,162	0	27,805,291	63,987,453	102	17		
	Extreme	179,261	33	8,523,583	61,890	10,029,098	18,552,681	68	12	14	26
	Trex	154,189	37	31,522,609	103,370	17,116,312	48,638,921	99	20	23	43
7/20/2000	Galapago	128,595	40	5,352,095	31,684	2,090,893	7,442,988	38	10		
	AlienAdv	125,457	41	1,670,538	86,326	1,248,018	2,918,556	46	9	8	17
	S&R	70,254	55	3,901,308	17,830	1,897,096	5,789,404	41	14		
	Wolves	66,631	57	4,436,336	0	432,796	4,869,132	71	13		13
	TR	60,334	58	15,843,672	4,382	10,291,216	26,134,888	139	2	2	4
	Everest	49,283		76,325,476	8,571	29,673,890	105,999,366	122	17		
	E3D	20,521		4,755,103	235,999	8,651,191	13,406,294	65	4	18	22
	ATSOT	13,457		15,209,552	16,226	18,912,302	34,121,854	243	3	5	8
	MTA	1,508		1,922,566	0	463,174	2,385,740	92	1	0	1
	WOC	1,161		14,728,456	12,010	18,357,013	33,085,469	270	1	2	3
7/27/2000	MJTMM	631,076	17	7,824,394			7,824,394	11	56		56
	CDS	448,611	18	3,794,502	93,480	3,596,291	7,390,793	25	20	9	29
	MOE	279,491	26	36,413,380	270,662	28,075,953	64,489,333	103	17		
	Extreme	182,868	35	8,706,451	86,375	10,137,910	18,844,361	69	13	15	28
	AlienAdv	120,747	40	1,791,285	94,118	1,342,136	3,133,421	47	9	8	17
	Everest	86,145	49	76,411,621	12,353	29,686,243	106,097,864	123	17		
	Trex	68,253	56	31,667,609	90,000	17,206,312	48,873,921	100	20	23	43
	Wolves	59,674	59	4,496,010	0	432,796	4,928,806	72	13		13
	TR	53,132		15,971,117	23,710	10,348,263	26,319,380	140	2	2	4
	E3D	17,881		4,772,984	245,648	8,896,839	13,669,823	66	4	18	22
7/27/2000	ATSOT	17,509		15,227,061	11,487	18,923,789	34,150,850	244	3	5	8
	MTA	1,251		1,924,858	0	463,174	2,388,032	93	1	0	1
	WOC	0		14,728,456	11,909	18,368,922	33,097,378	271	0	2	2
	MJTMM	623,721	19	8,448,115			8,448,115	12	56		56
	CDS	470,885	21	4,283,106	105,560	3,702,070	7,985,176	26	20	9	29
	MOE	296,328	25	36,710,008	152,752	28,228,705	64,938,713	104	17		
	Extreme	204,122	32	8,910,573	79,525	10,190,496	19,101,069	70	13	17	30
	Trex	162,000	38	32,004,709	43,688	17,250,000	49,254,709	101	24	23	47
	Galapago	159,851	39	5,789,538	119,949	2,210,842	8,000,380	40	9		
	AlienAdv	125,222	43	1,916,507	100,375	1,442,511	3,359,018	48	9	8	17
7/27/2000	S&R	79,693	54	4,135,598	130,337	2,009,433	6,145,031	43	17		
	IOTS	65,896	56	8,337,488	142,696	3,804,640	12,142,128	66	6		
	TR	61,869	59	16,077,182	20,989	10,396,930	26,474,112	141	2	2	4
	Everest	23,822		76,435,443	7,665	29,693,908	106,129,351	124	17		

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
8/3/2000	ATSOT	18,352		15,244,793	13,715	18,942,993	34,187,786	245	3	5	8
	E3D	14,789		4,787,773	250,357	9,147,196	13,934,969	67	3	18	21
	MTA	7,179		1,962,776	0	463,174	2,425,950	94	1	0	1
	WOC	0		14,728,456	11,839	18,380,761	33,109,217	272	0	2	2
	MJTTM	618,573	20	9,066,688			9,066,688	13	56		56
	CDS	440,768	23	4,751,541	87,146	3,775,841	8,527,382	27	22	5	27
	MOE	303,534	26	37,013,542	142,081	28,370,786	65,384,328	105	17		
	Extreme	201,210	34	9,111,784	75,275	10,246,898	19,358,652	71	12	17	29
	AlienAdv	130,591	38	2,047,098	169,607	1,612,118	3,659,216	49	9	8	17
	Galapago	110,895	46	5,963,662	34,010	2,244,852	8,208,514	41	8		
8/10/2000	TR	90,877	49	16,173,729	36,423	10,519,957	26,693,426	142	4	5	9
	Trex	59,718	57	32,134,934	215,000	17,465,000	49,599,934	102	21	23	44
	E3D	20,453		4,808,226	285,394	9,432,590	14,240,816	68	3	18	21
	ATSOT	20,301		15,265,094	20,298	18,965,863	34,230,957	246	2	1	3
	MTA	10,829		1,973,492	0	463,174	2,440,076	95	2	0	2
	WOC	0		14,728,456	11,668	18,392,529	33,120,985	273	0	2	2
	MJTTM	526,718	22	9,593,406			9,593,406	14	51		51
	CDS	396,197	24	5,154,407	136,263	3,912,104	9,066,511	28	22	5	27
	MOE	300,089	28	37,313,601	141,209	28,511,995	65,825,596	106	17		
	Extreme	168,662	35	9,280,445	70,417	10,301,834	19,582,279	72	12	17	29
8/17/2000	Fantasia	158,263		58,811,984	0	21,800,000	80,453,721	31	22	0	22
	AlienAdv	130,266	41	2,177,364	165,404	1,777,522	3,954,886	50	9	8	17
	Galapago	101,763	45	6,137,518	51,320	2,296,172	8,463,690	42	8		
	Trex	93,623	48	32,339,042	116,229	17,581,229	49,920,271	103	24	23	47
	TR	83,708	56	16,257,437	56,578	10,576,535	26,833,972	143	4	5	9
	E3D	22,976		4,831,202	280,941	9,713,531	14,544,733	69	3	18	21
	MJTTM	504,376	20	10,097,782			10,097,782	15	50		50
	CDS	355,929	27	5,516,005	72,134	4,021,387	9,537,392	28	22	5	27
	Trex	289,154	31	32,890,552	0	17,581,229	50,471,871	104	24	0	
	MOE	288,885	32	37,602,486	232,838	28,644,833	66,247,319	107	17		
8/24/2000	Extreme	178,330	39	9,458,774	68,896	10,357,924	19,816,698	73	12	17	29
	Fantasia	145,523		58,957,507	0	21,800,000	80,453,721	32	22	0	22
	Galapago	132,100	44	6,437,664	0	2,296,172	8,733,836	43	9		
	AlienAdv	122,029	46	2,299,393	120,306	1,897,828	4,197,221	51	9	8	17
	TR	79,705	55	16,339,821	93,003	10,674,785	27,011,606	144	4	5	9
	S&R	65,676	58	4,518,695	85,684	2,095,117	6,613,812	46	17		
	E3D	19,174		4,850,376	265,092	9,978,623	14,828,999	70	3	18	21
	MTA	9,088		1,997,108	0	463,174	2,460,282	97	2	0	2
	ATSOT	4,925		15,309,891	11,100	18,980,372	34,290,263	248	3	1	4
	WOC	0		14,728,456	11,648	18,415,825	33,144,281	275	0	2	2
8/31/2000	MJTTM	407,622	24	10,788,088			10,788,088	16	46		46
	CDS	320,961	27	5,836,966	59,990	4,081,377	9,918,343	29	22	5	27
	MOE	274,503	31	37,876,989	129,934	28,774,767	66,651,756	108	17		
	Extreme	164,479	46	9,329,476	66,455	10,413,238	20,042,714	74	13	17	30
	Trex	139,885	43	33,477,076	661,325	18,242,554	51,719,630	105	20	23	43
	Fantasia	123,928		58,081,435	0	21,800,000	80,453,721	33	27	0	27
	AlienAdv	115,518	46	2,415,011	120,591	2,018,419	4,433,430	52	9	8	17
	Galapago	101,713	48	6,641,989	144,933	2,441,105	9,083,094	44	9		
	TR	69,979	51	16,409,800	129,176	10,803,961	27,213,761	145	4	5	9
	E3D	25,572		4,875,948	250,334	10,228,957	15,104,905	71	3	18	21



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

CyberWorld

Wire Frame Films, Ltd.; distributor: Imax Ltd.; producers: Steve Hoban, Hugh Murray; writers: Hugh Murray, Charlie Rubin. 3D. Release: October 6 (North America), Oct. 20 (UK and Ireland), Nov. 17 (Germany), Dec. 1 (Japan).

— Film is complete and will be shown at GSTA conference in Frankfurt.

Ski to the Max (formerly *Mountain Magic*)

Willy Bogner Filmproduktion; distributor: tba; director, producer, cinematographer, script: Willy Bogner. Release: October.

— Film is complete.

— World premiere Oct. 12, 2000, in Berlin.

'N Sync: Bigger Than Live *

A concert film of the pop band.

Iwerks Entertainment; distributor: Really BIG Film Corp; producer: Doug Yellin; DP: John Bailey; cinematographer: Matt Williams; executive producers: Jonathan Sanger, Ed Elbert, Linda Nelson, Michael Madison, in association with Brent Bolthouse Productions and Lion Limited Partnership. Filmed in 8/70. Release: November (Canada, South America, Europe, Asia, Australia); spring 2001 (USA).

— July: Filmed band on "No Strings Attached Tour" in Detroit, Cincinnati, Pittsburgh.

— Shooting is complete; editing is under way.

The Majestic White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.

— Principal photography is complete.

Pittsburgh: Forge of a Nation (wt)

Argentine Productions; distributor: n/a; producer, writer: Peter Argentine; coordinating producer: Janet Smith; director of photography: Norris Brock; camera: William Reeve; editor: Frank Caloiero; score: Todd Hayden. 6 min. Release: late 2000.

— August – September: Filming in Pittsburgh and surrounding area.

All Access

Ideal Entertainment; distributor: Imax Ltd.; director: Martyn Atkins; cinematographers: Reed Smoot, David Douglas; camera: Sean Philips, Rodney Taylor, Jack Tankard; editor: William Bullen; co-producer: Kelly Knight, Alex Cornfeld; line producer: James Pluta; producers: Jon Shapiro, Peter Shapiro; executive producer: Tisha Fein. 65 minutes. Release: April 2001.

— June: Filmed Sheryl Crow in New York, Sting and Cheb Mami in New Jersey, Dave Matthews and Al Green in Chicago.

— World premiere will be held in Los Angeles in February 2001, to coincide with the Grammy Awards.

The Endurance: Shackleton's Epic Journey

White Mountain Films/Nova Large Format Films; distributor: tba; director: George Butler; cinematographer: Reed Smoot; writer: Caroline Alexander; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February 2001.

— Principal photography is complete. Editing has begun.

Lost Worlds: Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: Primesco; director: Bayley Silleck; writer: Sugith Varughese, Amanda McConnell; director of underwater photography: Howard Hall; director of micro photography: Peter Parks; cinematographer: Ernest McNabb; editor: Denis Papillon; associate producer: Daniel Ferguson; producers: Goulam Amarsy, Jeffrey Marvin. Release: February 2001.

— July: Filmed Mayan ruins and wild jaguars at Tikal in Guatemala.

— CGI work continues.

— September: Micro photography at Image Quest, UK; aerials in New York City and New Jersey;

— October: Filming sea otters in Monterey, and San Clemente, CA; underwater in lakes in the Catskill mountains and Montreal; 2nd unit filming animals in Venezuela and Florida.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore, Steve Judson. Release: March 2001.

— Principal photography is complete.

— Editing is in progress.

Haunted Castle

nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Charlotte Huggins, Caroline Van Iseghem; executive producer: Ben Stassen. 3D. Release: spring 2001.

— 80% of animation is complete.

— Digital filmouts are three-quarters done.

Jan '01

July

OO
GN

CW
STTM

'NS

MWH
PFOAN

AA
Endurance
LW

JIAC
HC
HB

LLLL
OM

Bears
VA

China

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: André Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: spring 2001.

— July – September: Shooting live action of daily family life in studios and on location in UK.

— Internal medical imaging continues through fall.

— Mid-September – December: Editing.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streater, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.

— The film is complete, and will premiere when Loch Lomond visitor center opens in spring 2001.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; visual effects supervisor: John F. Schlag; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: spring 2001.

— August: Filmed in Miami

— September: Honduras.

— Fall: Post production begins.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: spring 2001.

— 70% of computer animation is complete, and animation continues at TFX Animation in Montreal.

— Film recording and LF test screenings have begun.

Bears (wt)

National Wildlife Federation/Primesco; distributor: Primesco; director: David Lickley; editor: James Lahiti; associate producer: Natalie Masse; co-production manager: Robert Wilson-Smith; line producer: Doug Macfarlane; producer: Goulam Amarsy; supervising producer: James Marchbank; executive producer: Chris Palmer. Release: May 2001.

— June – August: Filmed grizzlies in Alaska.

— September: additional filming to be determined.

— Editing has begun.

Tigers
ALBT
ND

Equus
OOL
WG

Yosemite
GT

SFI
Shrek
UUA

AH

L&C

CRA
Stomp
Kiliman

SS3D

UFOs

China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Robert Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); producers: Antoine Compin, Charis Horton; executive in charge of production: Lorne Orleans; executive producer: Andrew Gellis. **Cast: Maria Bello.** Release: June 2001.
— Principal photography is complete.
— Post production is in progress.

Tigers: The Glory of India

National Wildlife Federation/Primesco; distributor: Primesco; director: Bruce Neibaur; producers: Afsana Amarsy, Goulam Amarsy; cinematographer: James Neihouse; associate producer, scriptwriter: Keero Singh Birla; executive producer: Chris Palmer. Release: September 2001.
— October – November: Will film in India, near the foothills of the Himalayas.
— January – February 2001: Historical recreations of tiger hunts in Rajasthan.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: October 2001.
— June: Filmed wild horse segment in Victoria, Australia.
— October: Young thoroughbred horses in Victoria and New South Wales, Australia.
— February – April 2001: Race horses and event horses in Victoria and NSW.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: fall 2001.
— June – July: Filmed extraordinary weather conditions in Australia.

Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: fall 2001.
— Have filmed various earthquakes and volcanoes for the last decade.
— June: Shot tornadoes in US Midwest from base in Norman, OK.

Origins of Life

Productions Dussart, Productions de La Géode; distributor: La Géode; director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); script: Gérald Calderon and Bernhard Elsner; score: Eric Mauer; producer: Groupe 47; executive producer: Bertrand Dussart. Release: fall 2001.
— Summer: Filmed in Brittany and Paris.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: fall 2001.
— October - January: Filming in Italy, England, and Brazil.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: fall 2001.
— Active production will resume shortly after the release of Ocean Oasis.

The Search for Infinity

Reuben H. Fleet Science Center; distributor: MFF; producer, director, cinematographer: Ron Fricke; sound design: Michael Stearns; associate producer: Camille Cellucci; executive producer, science editor: Jeffrey Kirsch; primary science advisor: Arthur C. Clarke; special science advisor: Benoit Mandelbrot. Release: December 2001.
— Experimenting with animation of the Mandelbrot set.
— Principal photography will begin next spring.

Shrek

DreamWorks SKG; distributor (LF version): Imax; directors: Andrew Adamson, Vicky Jensen; producers: David Lipman, Aron Warner, John Williams; script: Ted Elliott, Terry Rossio. LF version director: Simon Smith; LF version producer: Don MacBain. cast: voices of Mike Myers, Cameron Diaz, Eddie Murphy, John Lithgow. 3D. Release (LF version): December 2001.
— Computer animation is in progress. When 35mm edition is complete, work on the repurposed LF version will begin.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; script: Ian Pearson; production designer: Brent Boates; script: Ian Pearson. 3D. Release: late 2001.
— Animation is in progress.

Up, Up, and Away

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: late 2001.
— July: shot Customs drug interdiction training near Miami.

Avalanche Hunter

Avalanche Hunter Entertainment; distributor: tba; director: E.J. Foerster; director of photography: Roger Vernon; script: Patrick Hasburgh; producers: Michael Friedman, Alyna Hersovici-Flann. Release: early 2002.

— Principal photography will begin Colorado and British Columbia in January 2001.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; script: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: early 2002.
— August – September: Filming re-creations of Lewis and Clark expedition on the Columbia River in Oregon, in Wyoming and South Dakota.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; script: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.
— November 2000 – May 2001: Fiji, Tahiti, and elsewhere in the South Pacific.

Stomp (wt)

James D. Stern Productions; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: March 2002.
— Summer: Japanese koto drummers, and street dancers in New York.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; script: Mose Richards; producer: Arabella Cecil; producer: David Breashears; executive producer: Houston Museum of Natural Science. Release: spring 2002.
— June – July: Shot two ascents of Kilimanjaro following the Machami route.
— October: Filming in East Africa.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: spring 2002.
— September: Filming Shuttle activity with 3D cameras in the cargo bay and cabin.

UFOs: Science or Science Fiction?

nWave Pictures; distributor: nWave; director: Ben Stassen; producer: Charlotte Huggins. Release: 2002.
— August: CGI work began in Brussels.

Projects on hold:

The Enchanted Billabong
Cyberquest
Golf Around the World
Secrets of the I-52
Vulcania

Bookings: September 2000 by Film

690 bookings of 86 films in 248 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch

with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Key to Status:

A - most frequent or only show.

B - any other regularly scheduled film.

E - evenings or weekends only.

F - festivals or run of less than one month.

S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
AEK	Baltimore	5/12/00	9/4/00		Amazon	Chiba City	7/00	10/00	A	DIS	KSC 1	7/21/85		A
	Cocoa	11/2/99	10/3/00			Edmonton FP	5/00	9/00			Lubbock	5/1/00	12/31/00	
	Dublin She	7/1/00	12/31/00			Galveston	3/1/00	9/30/00	B		Syracuse	1/26/97	9/1/00	S
	Dusseldorf NeUe	3/1/00	2/28/01			Gurnee	4/15/00	10/31/00	A		Auckland	3/15/00	9/30/00	
	Edmonton SSC	2/18/00	2/18/01			Los Angeles Sony	8/00	10/00	A		Brisbane Imx	6/15/00	12/31/00	
	Frankfurt NeUe	8/26/99	6/30/01			Myrtle Beach	3/00	10/00	A		Detroit	1/00	12/00	
	Hague	4/12/99	10/11/00	B		Osaka Sun	7/00	10/00	A		Hastings	10/6/97		S
	Hull	5/1/00	10/31/00			Philadelphia	5/00	9/00			Huntsville	10/1/98	12/31/00	B
	Indianapolis WR	5/1/00	2/27/01			Poitiers 870 3D	2/1/00	2/1/01	A		Hutchinson	10/15/94	12/31/00	S
	Little Rock	9/29/99	9/29/00			Richmond FP	5/00	9/00			Norwalk	10/28/94	1/1/01	S
	London ONT	5/1/00	9/1/00			Roanoke	7/00	11/00	A		Portland	5/28/99	9/6/00	
	Lucerne	5/1/00	10/31/00			Sandusky	5/12/00	10/15/00	A		Tampa MOSI	11/11/98		S
	Mobile	12/20/99	9/1/00			Santa Clara	3/00	9/00	A	Discov Dolphins	Shima	4/10/98	3/31/01	A
	Munich	5/1/99	2/1/01			Seoul	7/00	2/01	A		Birmingham	3/24/00	9/00	
	Philadelphia	4/7/00	9/29/00			Shakopee	5/00	10/00	A		Boston MOS	3/10/00	9/00	
	Richmond SMV	9/15/00	12/15/00			Tokyo IMAX	7/00	10/00	A		Branson	4/14/00	4/10/01	
	Speyer Dome	8/18/99	2/17/01	B		Tsuruga	7/00	10/00	A		Calgary Imx	5/23/00	11/23/00	
	Stockholm	3/1/00	8/30/01	A		Woodridge Cmk	6/16/00	10/00	A		Charlotte	3/10/00	9/00	
	Sudbury	5/1/00	9/4/00			Monterrey Mex	9/2/00	2/7/01			Chattanooga	4/1/00	11/00	
	Wash NMNH	5/12/99	12/31/00	A		Tijuana	6/3/00	4/2/01			Chicago MSI	3/10/00	9/00	
Africa	Amneville Gau	5/23/00	4/01			Victoria	3/3/00	2/2/00			Cincinnati	6/10/00	12/10/00	
	Berlin Disc	4/1/00	10/1/00		ATSOT	Amneville Gau	6/1/00				Cleveland	4/14/00	1/01	
	Jackson MS	7/4/00	1/4/01			Cathedral City	7/1/00				Denver MNH	3/10/00	10/5/00	A
	London BFI	5/00	10/00			New York Sony	6/1/00				Detroit	3/10/00	9/00	
	Melbourne Imx	3/9/00	9/9/00			Rochester Cmk	7/11/00				Duluth	3/10/00	9/10/00	
	Sacramento Imx	9/00	12/00		BP	Barcelona	1/00	12/00	B		Fort Worth	3/6/00	9/6/00	
	Tampa MOSI	12/19/97	9/30/00	S		Berlin Disc	10/2/98	4/1/01	A		Harrisburg	3/10/00	9/00	
	Toronto OP	10/99	9/00			Bochum NeUe	12/18/97	3/1/01			Hull	4/1/00	9/00	
	Vancouver Imx	9/00	4/02			Brussels	5/1/00	12/31/00			Hutchinson	3/10/00	9/00	A
	Yunelin Hsien 1	2/00	1/01			Dublin She	10/2/98	12/31/00			Kansas City Sci	3/00	9/00	
	Yunelin Hsien 1	2/00	1/01			Kitakyushu	4/1/00	3/31/01	A		Kansas City Zoo	5/1/00	12/31/00	
AIWC	Atlanta FMNH	9/5/00	3/1/01			Lucerne	5/1/00	2/28/01			London ONT	9/8/00	3/8/01	
	Branson	5/26/00	11/26/00			Melbourne Imx	6/15/99	1/31/01			Louisville	7/1/00	1/1/01	
	Cathedral City	5/18/00	11/17/00			Montpellier Gau	5/1/00	5/1/01			Miami Imx	9/23/00	3/23/01	
	Denver MNH	5/26/00	10/5/00		CDS	Munich	11/6/97	12/31/00	B		Milwaukee	3/10/00	10/00	A
	Fresno Edw	5/24/00	11/24/00			Oslo	5/1/99	10/31/00			Mobile	3/6/00	9/00	
	Irvine Edw	6/30/00	12/30/00			San Jose	5/4/00	5/3/03			Munich	5/1/00	10/31/00	
	Los Angeles CSC	5/12/00	11/11/00			Speyer Imax	5/18/95	12/31/00	S		Myrtle Beach	3/10/00	3/01	
	Melbourne Imx	6/22/00	1/21/01			Stockholm	3/12/99	11/15/00	B		New York AMNH	3/10/00	9/00	
	Myrtle Beach	6/1/00	12/1/00			Toronto OP	9/25/97	12/31/00			Norwalk	3/10/00	11/30/00	A
	Ontario Edw	6/30/00	12/30/00			Valencia Spn	5/1/00	4/16/01			Omaha	3/10/00	9/00	
	Perth Imx	6/22/00	1/21/01			Berlin Disc	1/15/00				Orlando SC	3/10/00	9/00	
	Sacramento Imx	5/17/00	11/13/00			Dallas Cmk	6/1/00				Pensacola	3/10/00	9/10/00	
	San Diego RHF	5/19/00	10/00			Dearborn	8/20/00				Perth Omni	5/6/00	11/6/00	
AJ	San Francisco Sony	5/12/00	11/12/00			Denver MNH	5/26/00	10/5/00		E3D	Pittsburgh	3/6/00	9/30/00	A
	San Jose	5/19/00				Dublin Reg	5/19/00				Portland	3/10/00	9/00	
	Sydney Imx	6/22/00	1/21/01			Galveston	5/28/00				Richmond SMV	5/1/00	9/15/00	A
	Valencia Edw	6/30/00	12/30/00			Hampton	7/14/00				Saint Paul	5/5/00	11/3/00	
	Edmonton SSC	9/15/00	1/12/01			Houston Edw	5/19/00				San Diego RHF	3/10/00	10/00	A
	Hampton	4/14/00	10/14/00			Hull	5/5/00				Seattle PSC 1	3/18/00	9/00	
	Ichikawa	4/1/00	9/30/00	A		Irvine Edw	5/19/00				Singapore SC	3/1/00	9/00	
	Oakland	8/19/00	10/31/00			Los Angeles CSC	5/19/00				Spokane	5/1/00	11/1/00	
	Reno Fleisch	5/9/00	9/4/00			Mississauga FP	5/5/00				Syracuse	3/10/00	9/5/00	A
	Richmond SMV	9/15/00	1/15/01			Monterrey Mex	5/1/00				Syracuse	9/6/00	11/00	B
Alamo	Sagamihara	4/19/00	10/20/00	A	ChanJian Closed CV	Montreal FP	5/5/00				Tampa MOSI	5/26/00	9/4/00	B
	Singapore SC	5/1/00	9/30/00			Myrtle Beach	6/1/00				Vancouver SW	3/17/00	10/00	
	Taipei MCRC	7/1/00	6/30/01			New York Sony	5/19/00				Vienna	4/14/00	10/31/00	A
	Tokyo TSC	6/4/00	10/1/00	A		Niagara	5/5/00				Winnipeg Imx	9/10/00	10/00	
	Yellowstone	7/15/00	12/30/00			Norwalk	6/30/00		A		Addison Mar	7/00	10/00	
	San Antonio	1/88	12/00	A		Ontario Edw	5/19/00				Ankara	7/00	12/00	
Alaska	Anchorage	12/15/99	9/30/00			Portland	6/1/00				Barcelona	5/11/00	5/01	
	Branson	5/1/99	1/1/01	A		Quebec	6/20/00				Berlin Disc	2/26/99		A
	Cape Town Mil	3/19/99	9/18/00	B		Richmond FP	5/5/00				Bradford	4/00	4/01	
	Charlotte	9/4/00	3/2/01			Tijuana	5/1/00	11/30/00			Buford Reg	5/1/00	11/00	
	Duluth	8/00	9/00	F		Toronto FP	5/5/00	11/30/00			Dublin She	5/1/00		
	Dwingeloo	4/29/00	3/31/01			Valencia Edw	5/19/00				Frankfurt NeUe	6/00	11/00	A
	Edmonton FP	9/15/00	1/12/01			Valencia Spn	5/1/00				Ichikawa	4/00	11/00	
	Fort Worth	9/29/00	3/5/01			Vaughan FP	5/5/00				London BFI	5/1/00	5/01	
	Kyoto	3/21/98	2/28/02			Victoria	9/1/00				Los Angeles Sony	8/00	10/00	
	Lehi	7/1/00	9/30/00			Tokyo ACM	5/1/00	11/30/00	A		Montpellier Gau	4/00	12/00	
AlienAdv	Little Rock	8/26/00	1/15/01		DIA	Scottsdale Imx	6/30/99			E3Dec	Oslo	5/23/00	11/00	A
	Saint Augustine	7/00	11/26/00			Brussels	9/1/00	2/28/01			Tulsa Cmk	6/21/00	11/00	A
	San Diego RHF	1/1/00	12/31/00	S		Hampton	1/8/99	12/31/00	S		Hague	7/00	7/01	
	Sudbury	9/00	12/00			Vancouver SW	11/7/97	11/7/00	S		Osaka Sci	6/00	11/00	A
	Syracuse	5/27/00	11/00	A		Wash NASM	8/8/96		A		Paris Geo	7/00	7/01	
	Tampa MOSI	3/17/99	9/4/00			Brussels	5/1/00	12/31/00			Stockholm	5/5/00	9/21/00	A
	Vancouver Imx	5/5/00	10/00	B		Duluth	6/6/98	12/31/00			Yokohama	3/1/00	9/00	A
	Berlin Sony	3/00	9/00	A		Honolulu Con	5/1/00	10/1/00		EMSH EOTS	Seattle Omni			A
	Brisbane Imx	5/16/00	12/31/00	A		Huntsville	1/1/00	12/31/00			Virginia Beach	4/1/98	4/30/01	

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	
Everest	Adelaide Imx	5/8/98	12/31/00		GC	Miami Imx	5/1/00	10/31/00		MOE	Huntsville	5/5/00	11/00		
	Amneville Gau	5/23/00	11/22/00			Nagoya OT	9/30/00	3/31/01	A		Indianapolis WR	5/5/00	11/00		
	Bristol	4/12/00	10/11/00			Norwalk	9/29/00	1/11/01			Irvine Edw	5/5/00	11/00		
	Coomera	1/1/00	12/31/00	A		Nyack Imx	5/1/00	10/31/00			Kansas City Zoo	9/1/00	3/1/01		
	Edmonton FP	5/1/00	10/7/00			Perth Imx	7/29/00	1/31/01			Langley FP	7/14/00	10/14/00		
	Harrisburg	8/15/00	1/15/01			Sydney Imx	11/3/99	12/31/00			Las Vegas Imx	5/5/00	1/01		
	Hutchinson	10/1/98	3/11/01	B		Vancouver Imx	5/5/00	10/00	B		Lincolnshire Reg	5/5/00	9/00		
	Las Palmas	7/1/00	6/30/01			Wash NMNH	10/27/99				Los Angeles Sony	5/5/00	11/00		
	Leon Exp	6/30/00	12/29/00			Woodridge Cmk	7/23/00	6/22/01			Lubbock	6/23/00	12/23/00		
	Lisbon	5/1/00	10/31/00			Dallas SP	6/1/00	9/28/00			Miami Imx	5/5/00	1/01		
	Los Angeles Sony	4/14/00				Pilea	6/3/00	6/3/01			Mississauga FP	7/14/00	10/14/00		
	Melbourne Imx	5/98	12/11/00			Pottiers Imax	2/5/00	2/5/01	A		Montreal FP	7/14/00	10/14/00		
	Norwalk	6/30/00	11/00	E		San Jose	6/1/00	6/1/02			Myrtle Beach	6/17/00	1/5/01		
	Oklahoma City Omni	11/1/99		B		Shenyang	1/1/00	1/1/01			Nashville Reg	5/5/00	9/00		
	Pottiers Omni	2/5/00	2/5/01	A		Houston MNS	2/11/00	9/7/00	B		New Orleans	9/1/00	3/1/01		
	Richmond FP	5/1/00	10/7/00			Sudbury	1/00	12/02	S		New Rochelle Reg	5/5/00	9/00		
	Sioux Falls	5/29/00	9/28/00			Cape Town Mil	12/99	9/00	A		New York Sony	5/5/00	11/00		
	Sydney Imx	3/15/98	12/31/00			Hong Kong	5/1/00	12/00	B		Nyack Imx	5/5/00	1/01		
	Toronto OP	1/1/00	12/31/00			Alamogordo	4/1/00	9/30/00			Ontario Edw	5/5/00	11/00		
	Townsville	10/1/99	10/1/00			Sinsheim	5/15/98		A		Providence Imx	6/23/00	12/23/00		
	Villahermosa	7/12/00	1/11/01			Honolulu Con	5/1/00	11/1/00			Reno NBS	5/19/00	11/00		
Extreme	Winnipeg Imx	9/1/00	10/31/00		IA	Dallas SP	9/28/00			MOF	Richmond FP	7/14/00	10/14/00		
	Adelaide Imx	3/25/99		A		Imagine	Bochum NeUe	10/16/98	12/31/00		Richmond SMV	6/4/00	10/27/00		
	Auckland	9/15/99		A		Munich	11/27/97	12/31/00	B		Sacramento Imx	5/5/00	1/01		
	Berlin Disc	5/2/00	10/2/00	A		Virginia Beach	4/1/98	4/30/01			Saint Augustine	5/5/00	9/00		
	Berlin Sony	2/12/00	10/12/00	A		IOTS	Auckland	4/6/00	9/30/00		San Jose	9/21/00	3/21/01		
	Boise Edw	6/30/00	11/30/00	A			Dallas SP	9/29/00	3/10/01		Sandy	5/19/00	9/00		
	Boksborg Mil	7/1/00		B			Edmonton FP	5/1/00	10/1/00		Seattle Omni	5/5/00	11/00		
	Brisbane Imx	3/25/99		A			Hague	10/11/99	10/14/00		Spokane	5/5/00	11/00		
	Chattanooga	5/26/00	9/27/00	A			Houston MNS	5/19/00	11/16/00		Stockholm	9/22/00	9/21/02		
	Copenhagen	8/23/99	11/30/00	A			Houston MNS	6/30/00	11/16/00		Tempe Imx	5/5/00	1/01		
	Houston Edw	6/2/00	11/2/00	A			Jersey City	10/22/99			Tokyo IMAX	9/2/00	3/2/01		
	Houston SCH	5/27/00	9/4/00	A			Nagoya OT	4/1/00	9/30/00		A	Toronto FP	7/14/00	10/14/00	
	Hull	10/20/99	9/5/00	A			Paris Geo	6/30/99	2/27/01		A	Valencia Edw	5/5/00	11/00	
	Madrid	6/22/00	6/22/01	A			Saint Louis SC	5/5/00	9/4/00		B	Vancouver Imx	5/5/00	1/01	A
	Montpellier Gau	5/5/99		A			Taipei MCRC	6/1/00	5/31/01			Vaughan FP	7/14/00	10/14/00	
	Munich	4/12/99		A		ITD	Toronto OSC	1/28/00	7/15/01			Wash NASM	5/5/00	1/01	
	Perth Omni	1/1/00	12/1/00				Apple Valley	5/1/00	3/29/02			Winnipeg Imx	5/5/00	11/00	
	Philadelphia	6/23/00	1/1/01	A			Berlin Disc	10/1/99	9/30/00			Woodridge Cmk	5/5/00	11/00	
	Regina	9/15/00					Boise Edw	5/1/00	10/31/00			Anchorage	12/99	1/01	
	Rochester Cmk	9/1/00					Chattanooga	4/1/97	5/3/01		B	Atlanta FMNH	11/99	12/31/00	
	Seattle Omni	5/12/00	11/12/00	A			Galveston	1/00	1/01		E	Baltimore	5/20/99	6/30/01	A
	Sydney Imx	3/25/99	12/31/00				Halifax	5/1/00	10/31/00			Bangkok	5/1/00	2/1/01	
	Toronto OP	5/20/00	12/20/00	B			Harrisburg	9/9/99				Brisbane Imx	2/1/00	2/1/01	
	Victoria	6/1/00	10/1/00	A			Irvine Edw	5/1/00	12/31/01			Bristol	8/7/00	1/7/01	
	Vienna	10/1/99	10/5/00	B		JI	Montpellier Gau	12/31/99	12/31/00			Cathedral City	5/1/00	5/1/01	
	Yellowstone	11/1/99	11/30/00	B			Munich	1/7/99	12/31/00			Columbus COSI	2/5/00	9/7/00	
Fantasia	Addison Mar	8/11/00		B			Ontario Edw	5/1/00	12/31/01			Edmonton FP	6/1/00	9/4/00	
	Apple Valley	9/1/00					Orlando Muv	5/1/00	11/30/00			Hutchinson	1/7/00	9/20/00	
	Aguaascalientes	9/1/00					Seattle PSC 2	5/1/00	12/31/00			Indianapolis CMI	7/14/00	11/9/00	
	Buford Reg	8/11/00		B			Sinsheim	5/15/98	5/20/01		B	Kansas City Sci	7/1/00	10/31/00	
	Chicago NP	8/11/00		B			Virginia Beach	6/15/96	4/30/01			Karlshamm	1/14/00	9/14/00	A
	Columbus Mar	8/11/00		B		Norwalk	9/28/00	1/8/01			Katoomba	12/8/99	12/00		
	Dallas Cmk	8/11/00		B		Barcelona	11/1/98	12/31/00			Lincolnshire Reg	9/1/00	1/1/01		
	Dallas SP	9/29/00		B		Bochum NeUe	8/26/99	8/25/01			Madrid	10/28/99	10/28/00		
	Denver UA	8/11/00		B		Dusseldorf NeUe	8/26/99	8/25/01			Memphis Pink	3/11/00	11/2/00		
	Dublin Reg	8/11/00		B		Indianapolis WR	5/1/00	8/15/01			Morelia Ram	12/31/99	12/31/00		
	Edmonton FP	8/11/00		B		Ontario Edw	5/1/00	12/31/01			Munich	3/15/00	9/15/00		
	Fresno Edw	8/25/00		B		Sinsheim	10/26/96	5/20/01	B		New Orleans	8/1/00	3/1/01		
	Houston Edw	8/11/00		B		Bochum NeUe	10/16/98	12/31/00			Niagara	11/1/99		S	
	Irvine Edw	8/11/00		B		Chattanooga	5/3/96	5/3/01			Niagara	3/13/00	9/1/00		
	King of Prussia UA	8/11/00		B		Munich	11/27/97	12/31/00	B		Norwalk	3/11/00	12/31/00	B	
	Langley FP	8/11/00		B		Sinsheim	6/98	5/20/01	S		Regina	12/10/99	9/10/00		
	Las Vegas Imx	9/8/00	12/00	B		Virginia Beach	6/96	4/01	B		Roanoke	8/19/00	11/22/00		
	Lincolnshire Reg	8/11/00		B		LS	Albuquerque	8/1/00	1/31/01			Saint Louis SC	1/7/00	1/6/01	B
	Mississauga FP	8/11/00		B			Jakarta	6/5/00	6/4/01			San Jose	6/1/00	6/1/02	
	Montreal FP	8/11/00		B			Kuwait City	3/1/00	2/28/01			Seattle Omni	3/00	9/00	
	Nashville Reg	8/11/00		B			Mississauga FP	5/1/00	10/31/00			Stockholm	11/1/99	10/31/00	B
	New York Sony	8/11/00		B			Norfolk	6/1/94			A	Tampa MOSI	5/26/00	12/14/00	A
	Ontario Edw	8/11/00		B			Paris Def	5/1/00	10/30/00			Tampico Ram	12/31/99	12/31/00	
	Orlando Muv	8/11/00		B			Phoenix	7/1/00	12/31/00			Winnipeg Imx	9/5/00	12/31/00	
	Paris Def	9/6/00		B			Toronto FP	5/1/00	10/31/00			Boston MOS	6/23/00	12/31/00	
	Richmond FP	8/11/00		B		MJTMM	Townsville	10/1/99	10/1/00			Dallas SP	5/1/00	9/28/00	B
	San Francisco Sony	8/11/00		B			Addison Mar	5/5/00	9/00			Kansas City Sci	7/14/00	3/1/01	
	Spokane	8/4/00		B			Apple Valley	5/5/00	11/00			Pensacola	11/8/96		A
	Toronto FP	8/11/00		B			Boise Edw	5/5/00	11/00			Taipei AM	1/00	12/00	
	Tulsa Cmk	8/11/00		B			Boston MOS	5/5/00	10/00			Cathedral City	9/15/00		
	Valencia Edw	8/11/00		B			Branson	5/5/00	9/00			Kansas City Sci	7/1/00		
	Valencia SPN	9/13/00		B			Brossard	8/11/00	12/11/00			Louisville	5/1/00	11/30/00	
	Vaughan FP	8/11/00		B			Buffalo Reg	5/5/00	9/00			Saint Louis Arch	7/1/00		
	Woodridge Cmk	8/11/00		B			Buford Reg	5/5/00	9/5/00			Bochum NeUe	4/1/00	9/30/00	
	Pottiers MC	2/5/00	5/2/01	A			Calgary Imx	5/5/00	1/01			Dusseldorf NeUe	4/1/00	9/30/00	
FITS Flyers FOK Galapago	Warner Robins	7/92		A			Cathedral City	5/5/00	5/01			Houston SCH	6/28/97	12/31/01	
	Kuwait City	4/17/00	4/16/01				Charlotte	5/5/00	11/00			Hutchinson		12/31/00	S
	Addison Mar	6/23/00	6/22/01				Chicago MSI	5/5/00	5/01			Indianapolis WR	5/1/00	2/27/01	
	Adelaide Imx	7/20/00	1/31/01				Chicago NP	5/5/00	11/00			Tampa MOSI	9/1/00	3/15/01	
	Apple Valley	5/1/00	12/31/00				Columbus Mar	5/5/00	9/00			Hutchinson	5/26/00	9/4/00	
	Auckland	8/20/00	1/31/01				Denver UA	5/5/00	11/00			Niagara	7/1/86		A
	Brisbane Imx	11/3/99	12/31/00				Dublin Reg	5/5/00	9/00			San Jose	6/1/00	6/1/02	
	Copenhagen	12/1/99	11/30/00				Fort Lauderdale	5/5/00	11/00			Boksborg Mil	7/1/00		A
	Hong Kong	6/14/00	10/14/00				Fresno Edw	5/5/00	11/00		Houston MNS	6/30/00	9/7/00	A	
Lale	5/1/00	5/1/01		Gurnee	5/5/00	9/00		Houston MNS	9/8/00	12/31/00	B				
Las Vegas Imx	5/5/00	5/5/01		Halifax	5/5/00	9/00		Pittsburgh	7/30/00	2/28/01					
Los Angeles CSC	11/5/99	9/29/00		Hampton	5/5/00	11/00		Singapore SC	6/1/00	10/31/00					
Melbourne Imx	11/3/99	12/31/00		Houston Edw	5/5/00	11/00		Toronto OP	6/2/00						

Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status	Film	Theater	Open	Close	Status
OMATS	Toronto OSC	6/2/00	3/2/01		T40	Branson	5/28/99	9/30/00	S	TRF	Taipei MCRC	11/1/99	12/31/00	
	Virginia Beach	5/12/00	9/30/00			Chicago MSI	2/18/00	9/15/00			Townsville	4/21/00	4/20/01	
	Atlanta FMNH	3/10/00	11/21/00		T90	Dallas Cmk	5/1/00	10/22/00			Tulsa Cnk	4/14/00	9/9/00	
	Barcelona	5/12/00	5/10/01			Hampton	9/10/98	9/7/00	S		Valencia Edw	5/1/00	12/31/00	
	Brussels	5/1/00	12/31/00		TBAA	Norwalk	11/20/98	12/31/00	S		Vaughan FP	5/1/00	2/12/01	
	Melbourne Imx	8/2/99				Huntsville	1/1/00	12/31/00			Virginia Beach	1/8/99	4/30/01	
	Milwaukee	6/9/00	12/9/00	A	TF	Hutchinson	5/26/00	9/4/00			London ONT	9/11/00	9/30/00	A
	Montpellier Gau	8/31/00	9/30/01			Kuala Lumpur NP	7/16/00	7/15/01		TTL	Dublin She	5/1/00	11/30/00	
	Montreal FP	8/15/99	12/31/00		TR	Oakland	8/19/00	7/1/01			Jersey City	4/22/00	10/8/00	
	Oslo	5/1/00	2/1/01	B		Taejon MST	12/31/98	12/31/00		UGs	Toronto OSC	6/1/00	3/2/02	
Ozarks	Paris Geo	11/10/99	2/2/01		Trex	Kuala Lumpur IMAX	12/15/99	12/14/00			Boise Edw	8/00	10/00	
	Sydney Imx	7/19/99	2/1/01			Warner Robins	7/92		A	Urushi	Ichikawa	8/1/00	11/26/00	
	Taipei AM	7/15/00	7/14/01		Trex	Wash NASM	7/1/76		A		Sinsheim	4/7/00		A
	Branson	1/1/93	12/31/00	A		Jersey City	6/6/00	12/31/00		VLBP	Aizuwakamatsu	8/1/96		
	Lale	12/31/91		A	Trex	Kaohsiung	11/9/99	11/8/00	A		Shima	1/96	12/00	
	Mobile	9/20/00	6/1/01			Memphis Pink	7/15/00			WABOS	Copenhagen	6/1/96	9/1/00	
	Harrisburg	2/11/00	9/30/00		Trex	Orlando SC	7/1/00				Valencia Spn	5/1/00	5/31/01	
	Speyer Imax	5/1/00	2/1/01	E		Puebla	5/1/00			WAMnv	Copenhagen	3/1/00	11/30/00	A
	Bangkok	5/1/00	12/31/00			Saint Louis SC	5/5/00	9/4/00	A		Mexico City Pap	5/1/00	12/00	A
	Bochum NeUe	10/7/99	10/7/00			Saint Louis SC	9/5/00	1/4/01	B	Whales	Paris Geo	2/1/00		A
PO	Dallas Cmk	5/1/00	5/1/01			Syracuse	7/1/00				Corsicana	7/5/00	9/30/00	
	Dusseldorf NeUe	10/8/99	10/7/00		Trex	Vienna	6/30/00			Wildfire	Hastings	6/6/00	9/18/00	B
	Edmonton FP	5/1/00	11/1/00			Yunelin Hsien 1	1/1/00	12/31/00			Leon Ram	12/31/99	12/31/00	
	Frankfurt NeUe	10/5/99	10/7/00		Trex	Adelaide Imx	12/10/98	11/14/00			Morella Ram	12/31/99	12/31/00	
	Fresno Edw	6/30/00	10/5/00			Barcelona	10/25/99	10/24/00		Wolves	Providence Imx	8/7/00	12/7/00	
	Galveston	3/10/00	12/31/00	B		Bochum NeUe	5/13/99	12/31/00			Puebla	11/99	11/00	
	Honolulu Con	5/1/00	5/1/01		Trex	Boise Edw	5/1/00	12/31/00			Saint Louis SC	9/8/00	4/1/01	A
	Kaohsiung	7/1/00	6/30/01			Bradford	4/5/99	12/31/00		Wildfire	Sandy	7/1/00	10/31/00	
	Lale	5/1/00	5/1/01			Brisbane Imx	1/22/99	11/14/00			Tampico Ram	12/31/99	12/31/00	
	Langley FP	5/1/00	11/30/00		Trex	Brussels	9/1/00	2/28/01			Alamogordo	7/1/00	12/31/00	A
	London ONT	5/1/00	8/30/01		Trex	Dearborn	5/1/00	5/1/01		Wolves	Columbus Mar	9/1/00	3/1/01	B
SC	Los Angeles CSC	10/22/99	9/4/00			Dublin She	5/1/00	12/31/00			Fort Lauderdale	3/1/00	1/9/01	B
	Mississauga FP	5/5/00	11/30/00		Trex	Dusseldorf NeUe	8/31/99	12/31/00			Hastings	9/19/00	12/4/00	A
	Quebec	4/1/00	3/3/02			Fort Worth	5/1/00	10/31/00		Wolves	Hibbing	4/15/00	9/15/00	A
	Tempe Imx	5/1/00	10/3/00			Frankfurt NeUe	4/30/00	12/31/00			Nagasaki SM	9/9/00	12/17/00	A
	Dayton	5/27/00	1/27/01		Trex	Halifax	5/1/00	10/31/00	A		Sandy	6/1/00	10/31/00	A
	Hampton	2/12/99	10/31/00		Trex	Hamaoka	4/1/00	9/30/00		Wolves	Addison Mar	9/1/00	3/1/01	B
	Tampa MOSI	12/1/98	9/30/00	S		Harrisburg	5/27/00	9/30/00			Albuquerque	4/1/00	1/3/02	A
	Toronto OSC	3/6/98	3/31/02	S		Hastings	6/6/00	9/18/00	A	Yell	Anchorage	5/14/00	5/20/04	
	Vienna	3/31/00	10/5/00	B		Hastings	9/19/00	12/4/00	B		Dallas SP	5/1/00	9/28/00	A
	Norfolk	1/00	9/00		Trex	Honolulu Con	5/1/00	2/28/01		ZC	Dearborn	5/1/00	1/1/01	B
	Tampico Ram	9/99	10/00			Houston Edw	8/25/00	10/5/00			Edmonton SSC	9/1/00	6/1/01	
SE	Nagano Hot	5/1/00	12/31/00		Trex	Irvine Edw	5/1/00	12/31/01		Yell	Hampton	1/15/00	12/31/00	A
	Nakatsugaru	7/98				Kagoshima	4/1/00	9/30/00			Houston MNS	9/8/00	12/31/00	A
	Dallas AA	2/26/99			Trex	Los Angeles Sony	4/14/00	10/13/00		ZC	Jersey City	10/22/99	10/7/00	A
	Copenhagen	9/15/00	2/28/01			Madrid	3/23/00	2/22/01			London ONT	8/10/00	6/30/01	A
	London SM	7/27/00		A	Trex	Melbourne Imx	12/3/98	11/14/00		ZC	Paris Geo	7/1/00	11/1/00	A
	Oakland	9/15/00	9/14/01			Nashville Reg	5/14/00	11/10/00			Phoenix	6/1/99	12/14/00	A
	Reno Fleisch	9/15/00	5/5/01		Trex	Omaha	8/10/00	4/15/01		ZC	Regina	5/1/00	9/1/00	
	Barcelona	7/99	12/00	S		Omiya	6/10/00	9/3/00			Rochester MSC	3/1/00	7/7/01	
	Indianapolis WR	5/1/00	12/31/01		Trex	Ontario Edw	5/1/00	12/31/01			Seattle PSC 1	1/1/00	3/1/01	B
	San Antonio	5/26/00	9/4/00		Trex	Osaka Sun	5/8/00	11/30/00	A		Yellowstone	6/94		A
SOA	San Diego RHF	3/1/99	2/28/01	S		Oslo	5/1/00	3/1/01			Zion	4/1/00	10/31/00	A
	Shreveport	7/1/00	12/31/00		Trex	Poitiers Solido	2/1/00	1/31/03		ZC				
	Syracuse	9/1/97	6/30/02	S		Seattle PSC 2	5/1/00	3/31/01						
	Auckland	5/15/00			Trex	Sinsheim	3/18/99			ZC				
	Singapore SC	5/1/00	12/31/00			Sudbury	5/1/00	9/00						
	Sydney Imx	8/19/99				Sydney Imx	12/3/98	11/14/00						

September 2000 by Theater

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Addison Mar	E3D	7/00	10/00		Auckland	MOE	11/99	12/31/00		Boise Edw	Imagine	10/16/98	12/31/00	
	Fantasia	8/11/00		B		OMATS	3/10/00	11/21/00			L5	8/26/99	8/25/01	
	Galapago	6/23/00	6/22/01			DIS	3/15/00	9/30/00			LB	10/16/98	12/31/00	A
	MJTTM	5/5/00	9/00			Extreme	9/15/99		A		MTM	4/1/00	9/30/00	
	Wolves	9/1/00	3/1/01	B		Galapago	8/20/00	1/31/01			S&R	10/7/99	10/7/00	
Adelaide Imx	Everest	5/8/98	12/31/00		Baltimore	IOTS	4/6/00	9/30/00		Boston MOS	Trex	5/13/99	12/31/00	
	Extreme	3/25/99		A		Sydney	5/15/00				Extreme	6/30/00	11/30/00	A
	Galapago	7/20/00	1/31/01			AEK	5/12/00	9/4/00			ITD	5/1/00	10/31/00	
	Trex	12/10/98	11/14/00			MOE	5/20/99	6/30/01	A		MJTTM	5/5/00	11/00	
	Fantasia	9/1/00		B	Bangkok	MOE	5/1/00	2/1/01			Trex	5/1/00	12/31/00	
Aguascalientes	Urushi	8/1/96				S&R	5/1/00	12/31/00		Boksburg Mil	UGs	8/00	10/00	
	HC	4/1/00	9/30/00			BP	1/00	12/00	B		Extreme	7/1/00		B
	Wildfire	7/1/00	12/31/00	A		E3D	5/11/00	5/01			OG	7/1/00		A
	LS	8/1/00	1/31/01			L5	11/1/98	12/31/00		Bradford	Dolphins	3/10/00	9/00	
	Wolves	4/1/00	1/3/02	A	Berlin Disc	OMATS	5/12/00	5/10/01			MJTTM	5/5/00	10/00	
Amneville Gau	Africa	5/23/00	4/01			SOLOE	7/99	12/00	S		MOF	6/23/00	12/31/00	
	ATSOT	6/1/00				Trex	10/25/99	10/24/00			E3D	4/00	4/01	
	Everest	5/23/00	11/22/00			Africa	4/1/00	10/1/00			Trex	4/5/99	12/31/00	
	Alaska	12/15/99	9/30/00			BP	10/2/98	4/1/01	A	Branson	AIWC	5/26/00	11/26/00	
	MOE	12/99	1/01		Berlin Sony	CDS	1/15/00				Alaska	5/1/99	1/1/01	A
Anchorage	Wolves	5/14/00	5/20/04			E3D	2/26/99		A		Dolphins	4/14/00	4/10/01	
	E3D	7/00	12/00			Extreme	5/2/00	10/2/00	A		MJTTM	5/5/00	9/00	
	Fantasia	9/1/00		B		ITD	10/1/99	9/30/00	A		Ozarks	1/1/93	12/31/00	A
	Galapago	5/1/00	12/31/00			AlienAdv	3/00	9/00	A	Brisbane Imx	T40	5/28/99	9/30/00	S
Apple Valley	ITD	5/1/00	3/29/02			Extreme	2/12/00	10/12/00	A		AlienAdv	5/16/00	12/31/00	A
	MJTTM	5/5/00	11/00		Birmingham	Dolphins	3/24/00	9/00			DIS	6/15/00	12/31/00	
	AIWC	9/5/00	3/1/01			Bochum NeUe	BP	12/18/97	3/1/01		Extreme	3/25/99		A

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Bristol	Galapago	11/3/99	12/31/00		Edmonton SSC	MOE	6/1/00	9/4/00		Jackson MS Jakarta Jersey City	ITD	5/1/00	12/31/01		
	MOE	2/1/00	2/1/01			S&R	5/1/00	11/1/00			MJTTM	5/5/00	11/00		
	Trex	1/22/99	11/14/00			AEK	2/18/00	2/18/01			Trex	5/1/00	12/31/01		
	Everest	4/12/00	10/11/00			AJ	9/15/00	1/12/01			Africa	7/4/00	1/4/01		
Brossard Brussels	MOE	8/7/00	1/7/01		Fort Lauderdale	Wolves	9/1/00	6/1/01		LS	6/5/00	6/4/01			
	MJTTM	8/11/00	12/11/00			MJTTM	5/5/00	11/00			IOTS	10/22/99		B	
	BP	5/1/00	12/31/00			Wildfire	3/1/00	1/9/01	B		TR	6/6/00	12/31/00		
	CV	9/1/00	2/28/01			Alaska	9/29/00	3/5/01			TTL	4/22/00	10/8/00		
Buffalo Reg Buford Reg	DIA	5/1/00	12/31/00		Fort Worth	Dolphins	3/6/00	9/6/00		Kagoshima Kansas City Sci	Wolves	10/22/99	10/7/00	A	
	OMATS	5/1/00	12/31/00			Trex	5/1/00	10/31/00			Trex	4/1/00	9/30/00		
	Trex	9/1/00	2/28/01			AEK	8/26/99	6/30/01			Dolphins	3/00	9/00		
	MJTTM	5/5/00	9/00			E3D	6/00	11/00	A		MOE	7/1/00	10/31/00		
Calgary Imx	E3D	5/1/00	11/00		Fresno Edw	S&R	10/5/99	10/7/00		Kansas City Zoo	MOF	7/14/00	3/1/01		
	Fantasia	8/11/00		B		Trex	4/30/00	12/31/00			MTA	7/1/00			
	MJTTM	5/5/00	9/5/00			AIWC	5/24/00	11/24/00			Dolphins	5/1/00	12/31/00		
	Dolphins	5/23/00	11/23/00			Fantasia	8/25/00		B		MJTTM	9/1/00	3/1/01		
Cape Town Mil	MJTTM	5/5/00	1/01		Galveston	MJTTM	5/5/00	11/00		Kaohsiung	S&R	7/1/00	6/30/01		
	Alaska	3/19/99	9/18/00	B		S&R	6/30/00	10/5/00			TR	11/9/99	11/8/00	A	
	GP	12/99	9/00	A		AlienAdv	3/1/00	9/30/00	B		MOE	1/14/00	9/14/00	A	
	AIWC	5/18/00	11/17/00			CDS	5/28/00				MOE	12/8/99	12/00		
Cathedral City	ATSOT	7/1/00			Gurnee	ITD	1/00	1/01	E	Katoomba King of Prussia UA Kitakyushu KSC 1	Fantasia	8/11/00		B	
	MJTTM	5/5/00	5/01			S&R	3/10/00	12/31/00	B		BP	4/1/00	3/31/01	A	
	MOE	5/1/00	5/1/01			AlienAdv	4/15/00	10/31/00	A		DIA	7/21/85		A	
	MTA	9/15/00				MJTTM	5/5/00	9/00			TF	12/15/99	12/14/00		
Charlotte	Alaska	9/4/00	3/2/01		Hague	AEK	4/12/99	10/11/00	B	Kuala Lumpur IMAX Kuala Lumpur NP Kuwait City	TBAA	7/16/00	7/15/01		
	Dolphins	3/10/00	9/00			E3Dcc	7/00	7/01			FOK	4/17/00	4/16/01		
	MJTTM	5/5/00	11/00			IOTS	10/11/99	10/14/00			LS	3/1/00	2/28/01		
	Dolphins	4/1/00	11/00			ITD	5/1/00	10/31/00			Alaska	3/21/98	2/28/02		
Chattanooga	Extreme	5/26/00	9/27/00	A	Halifax	MJTTM	5/5/00	9/00		Laie	Galapago	5/1/00	5/1/01		
	ITD	4/1/97	5/3/01	B		Trex	5/1/00	10/31/00	A		PO	12/31/91		A	
	LB	5/3/96	5/3/01			Trex	4/1/00	9/30/00			S&R	5/1/00	5/1/01		
	AlienAdv	7/00	10/00	A		AJ	4/14/00	10/14/00			Fantasia	8/11/00		B	
Chiba City Chicago MSI	Dolphins	3/10/00	9/00		Harrisburg	CDS	7/14/00			Langley FP	MJTTM	7/14/00	10/14/00		
	MJTTM	5/5/00	5/01			CV	1/8/99	12/31/00	S		S&R	5/1/00	11/30/00		
	T40	2/18/00	9/15/00			MJTTM	5/5/00	11/00			Everest	7/1/00	6/30/01		
	Fantasia	8/11/00		B		SE	2/12/99	10/31/00			Fantasia	9/8/00	12/00	B	
Chicago NP	MJTTM	5/5/00	11/00		Hastings	T90	9/10/98	9/7/00	S	Las Palmas Las Vegas Imx	Galapago	5/5/00	5/5/01		
	Dolphins	6/10/00	12/10/00			Wolves	1/15/00	12/31/00	A		MJTTM	5/5/00	1/01		
	Dolphins	4/14/00	1/01			Dolphins	3/10/00	9/00			Alaska	7/1/00	9/30/00		
	Cocoa	11/2/99	10/3/00			Everest	8/15/00	1/15/01			Everest	6/30/00	12/29/00		
Cincinnati Cleveland Cocoa Columbus COSI Columbus Mar	AEK	2/5/00	9/7/00		Hibbing Hong Kong	ITD	9/9/99		E	Leon Exp Leon Ram Lincolnshire Reg	Whales	12/31/99	12/31/00		
	MOE	2/5/00	9/7/00			RSATM	2/11/00	9/30/00			Fantasia	8/11/00		B	
	Fantasia	8/11/00		B		Trex	5/27/00	9/30/00			MJTTM	5/5/00	9/00		
	MJTTM	5/5/00	9/00			DIS	10/6/97		S		MOE	9/1/00	1/1/01		
Coomera Copenhagen	Wildfire	9/1/00	3/1/01	B	Houston Edw	Trex	6/6/00	9/18/00	A	Lisbon Little Rock	Everest	5/1/00	10/31/00		
	Everest	1/1/00	12/31/00	A		Trex	9/19/00	12/4/00	B		AEK	9/29/99	9/29/00		
	Extreme	8/23/99	11/30/00	A		Trex	9/19/00	12/4/00	B		Alaska	8/26/00	1/15/01		
	Galapago	12/1/99	11/30/00			Whales	6/6/00	9/18/00	B		Africa	5/00	10/00		
Corsicana Dallas AA Dallas Cmk	Solarmax	9/15/00	2/28/01		Houston MNS	Wildfire	9/19/00	12/4/00	A	London BFI	E3D	5/1/00	5/01		
	WABOS	6/1/96	9/1/00			Wildfire	4/15/00	9/15/00	A		AEK	5/1/00	9/1/00		
	WAMnv	3/1/00	11/30/00	A		Galapago	6/14/00	10/14/00			Dolphins	9/8/00	3/8/01		
	Whales	7/5/00	9/30/00			GP	5/1/00	12/00	B		S&R	5/1/00	8/30/01		
Dallas SP	SOA	2/26/99			Hull	DIA	5/1/00	10/1/00		London SM Los Angeles CSC	TRF	9/11/00	9/30/00	A	
	CDS	6/1/00				HH	5/1/00	11/1/00			Wolves	8/10/00	6/30/01	A	
	Fantasia	8/11/00		B		S&R	5/1/00	5/1/01			Solarmax	7/27/00			
	S&R	5/1/00	5/1/01			Trex	5/1/00	2/28/01			AIWC	5/12/00	11/11/00		
Denver MNH	T40	5/1/00	10/22/00		Huntsville	CDS	5/19/00		A	Louisville	CDS	5/19/00			
	Fantasia	9/29/00		B		Extreme	6/2/00	11/2/00			Galapago	11/5/99	9/29/00		
	GC	6/1/00	9/28/00			Fantasia	8/11/00		B		S&R	10/22/99	9/4/00		
	IA		9/28/00			MJTTM	5/5/00	11/00			AlienAdv	8/00	10/00	A	
Denver UA	IOTS	9/29/00	3/10/01		Hutchinson	Trex	8/25/00	10/5/00		Melbourne Imx	E3D	8/00	10/00		
	MOF	5/1/00	9/28/00	B		GF	2/11/00	9/7/00	B		Everest	4/14/00			
	Wolves	5/1/00	9/28/00	A		IOTS	5/19/00	11/16/00			MJTTM	5/5/00	11/00		
	SC	5/27/00	1/27/01			IOTS	6/30/00	11/16/00	B		Trex	4/14/00	10/13/00		
Detroit	CDS	8/20/00			Ichikawa	OG	6/30/00	9/7/00	A	Miami Imx	Dolphins	7/1/00	1/1/01		
	Trex	5/1/00	5/1/01	B		OG	9/8/00	12/31/00	B		MTA	5/1/00	11/30/00		
	Wolves	5/1/00	1/1/01			Wolves	9/8/00	12/31/00	A		DIA	5/1/00	12/31/00		
	AIWC	5/26/00	10/5/00			Extreme	5/27/00	9/4/00	A		MJTTM	6/23/00	12/23/00		
Duluth	CDS	5/26/00	10/5/00		Indianapolis CMI Indianapolis WR	MTM	6/28/97	12/31/01		Mississauga FP	BP	5/1/00	2/28/01		
	Dolphins	3/10/00	10/5/00	A		AEK	5/1/00	10/31/00			AEK	5/1/00	10/31/00		
	Fantasia	8/11/00		B		CDS	5/5/00				BP	5/1/00	2/28/01		
	MJTTM	5/5/00	11/00			Dolphins	4/1/00	9/00			Extreme	6/22/00	6/22/01	A	
Dusseldorf NeUe	DIS	1/00	12/00		Irvine Edw	Extreme	10/20/99	9/5/00	A	Mobile	MOE	10/28/99	10/28/00		
	Dolphins	3/10/00	9/00			DIA	1/1/00	12/31/00			Trex	3/23/00	2/22/01		
	CDS	5/19/00				DIS	10/1/98	12/31/00	B		Africa	3/9/00	9/9/00		
	Fantasia	8/11/00		B		MJTTM	5/5/00	11/00			AIWC	6/22/00	1/21/01		
Edmonton FP	MJTTM	5/5/00	9/00		Irvine Edw	TBAA	1/1/00	12/31/00		Milwaukee	BP	6/15/99	1/31/01		
	AEK	7/1/00	12/31/00			DIS	10/15/94	12/31/00	S		Everest	5/98	12/11/00		
	BP	10/2/98	12/31/00			Dolphins	3/10/00	9/00	A		Galapago	11/3/99	12/31/00		
	E3D	5/1/00				Everest	10/1/98	3/11/01	B		OMATS	8/2/99			
Edmonton FP	Trex	5/1/00	12/31/00		Irvine Edw	MOE	1/7/00	9/20/00		Miami Imx	Trex	12/3/98	11/14/00		
	TTL	5/1/00	11/30/00			MTM	12/31/00		S		MOE	3/11/00	11/2/00		
	Alaska	8/00	9/00	F		MV	5/26/00	9/4/00			TR	7/15/00			
	DIA	6/6/98	12/31/00			TBAA	5/26/00	9/4/00			WAMnv	5/1/00	12/00	A	
Edmonton FP	Dolphins	3/10/00	9/10/00		Irvine Edw	AJ	4/1/00	9/30/00	A	Mississauga FP	Dolphins	9/23/00	3/23/01		
	AEK	3/1/00	2/28/01			E3D	4/00	11/00			Galapago	5/1/00	10/31/00		
	L5	8/26/99	8/25/01			UGS	8/1/00	11/26/00			MJTTM	5/5/00	1/01		
	MTM	4/1/00	9/30/00			MOE	7/14/00	11/9/00			Dolphins	3/10/00	10/00	A	
Edmonton FP	S&R	10/8/99	10/7/00		Irvine Edw	AEK	5/1/00	2/27/01		Milwaukee	OMATS	6/9/00	12/9/00	A	
	Trex	8/31/99	12/31/00			L5	5/1/00	8/15/01			CDS	5/5/00			
	Alaska	4/29/00	3/31/01			MJTTM	5/5/00	11/00			Fantasia	8/11/00		B	
	Alaska	9/15/00	1/12/01			MTM	5/1/00	2/27/01			LS	5/1/00	10/31/00		
Edmonton FP	AlienAdv	5/00	9/00		Irvine Edw	SupeSpee	5/1/00	12/31/01		Miami Imx	MJTTM	7/14/00	10/14/00		
	Everest	5/1/00	10/7/00			AIWC	6/30/00	12/30/00			S&R	5/5/00	11/30/00		
	Fantasia	8/11/00		B		CDS	5/19/00				AEK	12/20/99	9/1/00		
	IOTS	5/1/00	10/1/00			Fantasia	8/11/00		B		Dolphins	3/6/00	9/00		

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	
Monterrey Mex	ROF	9/20/00	6/1/01		Perth Omni	Dolphins	5/6/00	11/6/00		Sinsheim	HD	5/15/98		A	
	Amazon	9/2/00	2/7/01			Extreme	1/1/00	12/1/00			ITD	5/15/98	5/20/01	B	
	CDS	5/1/00				Philadelphi	AEK	4/7/00	9/29/00			L5	10/26/96	5/20/01	B
Montpellier Gau	BP	5/1/00	5/1/01		Phoenix	AlienAdv	5/00	9/00			Sioux Falls	LB	6/98	5/20/01	S
	E3D	4/00	12/00			Extreme	6/23/00	1/1/01	A	Trex		3/18/99			
	Extreme	5/5/99		A		LS	7/1/00	12/31/00		UGs		4/7/00		A	
Montreal FP	ITD	12/31/99	12/31/00		Pitea	Wolves	6/1/99	12/14/00	A	Speyer Dome	Everest	5/29/00	9/28/00		
	OMATS	8/31/00	9/30/01			GC	6/3/00	6/3/01			AEK	8/18/99	2/17/01	B	
	CDS	5/5/00				Dolphins	3/6/00	9/30/00	A		BP	5/18/95	12/31/00	S	
Morelia Ram	Fantasia	8/11/00		B	Pittsburgh	OG	7/30/00	2/28/01		Spokane	RSATM	5/1/00	2/1/01	E	
	MJTTM	7/14/00	10/14/00			AlienAdv	2/1/00	2/1/01	A		Dolphins	5/1/00	11/1/00		
	OMATS	8/15/99	12/31/00			GC	2/5/00	2/5/01	A		Fantasia	8/4/00		B	
Munich	MOE	12/31/99	12/31/00		Poitiers 870 3D	FITS	2/5/00	5/2/01	A	Stockholm	MJTTM	5/5/00	11/00		
	Whales	12/31/99	12/31/00			Everest	2/5/00	2/5/01	A		AEK	3/1/00	8/30/01	A	
	AEK	5/1/99	2/1/01			Poitiers Imax	Trex	2/1/00	1/31/03			BP	3/12/99	11/15/00	B
Myrtle Beach	BP	11/6/97	12/31/00	B	Portland	CDS	6/1/00			Sydney Imx	E3Dcc	5/5/00	9/21/00	A	
	Dolphins	5/1/00	10/31/00			DIS	5/28/99	9/6/00			MJTTM	9/22/00	9/21/02		
	Extreme	4/12/99		A		Dolphins	3/10/00	9/00			MOE	11/1/99	10/31/00	B	
Nagano Hot	Imagine	11/27/97	12/31/00	B	Providence Imx	MJTTM	6/23/00	12/23/00		Sudbury	AEK	5/1/00	9/4/00		
	ITD	1/7/99	12/31/00			Whales	8/7/00	12/7/00			Alaska	9/00	12/00		
	LB	11/27/97	12/31/00	B		Puebla	TR	5/1/00				GF	1/00	12/02	S
Nagasaki SM	MOE	3/15/00	9/15/00		Quebec	Whales	11/99	11/00		Taejon MST	Trex	5/1/00	9/00		
	AIWC	6/1/00	12/1/00			CDS	6/20/00				AIWC	6/22/00	1/21/01		
	AlienAdv	3/00	10/00	A		S&R	4/1/00	3/31/02			Everest	3/15/98	12/31/00		
Nashville Reg	CDS	6/1/00			Regina	Extreme	9/15/00			Taipei AM	Extreme	3/25/99	12/31/00		
	Dolphins	3/10/00	3/01			MOE	12/10/99	9/10/00			Galapago	11/3/99	12/31/00		
	MJTTM	6/17/00	1/5/01			Wolves	5/1/00	9/1/00			OMATS	7/19/99	2/1/01		
New Orleans	ShinSymp	5/1/00	12/31/00		Reno Fleisch	AJ	5/9/00	9/4/00		Tampico Ram	Sydney	8/19/99			
	Wildfire	9/9/00	12/17/00	A		Solarmax	9/15/00	5/5/01			Trex	12/3/98	11/14/00		
	Galapago	9/30/00	3/31/01	A		Reno NBS	MJTTM	5/19/00	11/00			Alaska	5/27/00	11/00	A
New Rochelle Reg	IOTS	4/1/00	9/30/00	A	Richmond FP	AlienAdv	5/00	9/00		Taipei MCRC	DIA	1/26/97	9/1/00	S	
	SM	7/98				CDS	5/5/00				Dolphins	3/10/00	9/5/00	A	
	Fantasia	8/11/00		B		Everest	5/1/00	10/7/00			Dolphins	9/6/00	11/00	B	
New York AMNH	MJTTM	5/5/00	9/00		Richmond SMV	Fantasia	8/11/00		B	Tampa MOSI	SupeSpee	9/1/97	6/30/02	S	
	Trex	5/14/00	11/10/00			MJTTM	7/14/00	10/14/00			TR	7/1/00			
	New York Sony	MJTTM	9/1/00	3/1/01			Roanoke	AEK	9/15/00	12/15/00		Tempe Imx	TBAA	12/31/98	12/31/00
MOE		8/1/00	3/1/01		AJ	9/15/00		1/15/01		MOTM	1/00		12/00		
MJTTM		5/5/00	9/00		Dolphins	5/1/00		9/15/00	A	OMATS	7/15/00		7/14/01		
Niagara	Dolphins	3/10/00	9/00		Rochester Cmk	MJTTM	6/4/00	10/27/00		Tokyo ACM	AJ	7/1/00	6/30/01		
	ATSOT	6/1/00				AlienAdv	7/00	11/00	A		IOTS	6/1/00	5/31/01		
	CDS	5/19/00				MOE	8/19/00	11/22/00			Trex	11/1/99	12/31/00		
Norfolk	Fantasia	8/11/00		B	Rochester MSC	ATSOT	7/11/00			Tokyo IMAX	Africa	12/19/97	9/30/00	S	
	MJTTM	5/5/00	11/00			Extreme	9/1/00				Alaska	3/17/99	9/4/00		
	CDS	5/5/00				Wolves	3/1/00	7/7/01			DIS	11/11/98		S	
Norwalk	MOE	11/1/99		S	Sacramento Imx	Africa	9/00	12/00		Tampico Ram	Dolphins	5/26/00	9/4/00	B	
	MOE	3/13/00	9/1/00			AIWC	5/17/00	11/13/00			MOE	5/26/00	12/14/00	A	
	Nyack Imx	Niagara	7/1/86		A	Sagamihara	MJTTM	5/5/00	1/01		Toronto OP	MTM	9/1/00	3/15/01	
LS		6/1/94		A	AJ		4/19/00	10/20/00	A	SE		12/1/98	9/30/00	S	
Oakland		Seasons	1/00	9/00		Saint Augustine	Alaska	7/00	11/26/00			Toronto OSC	MOE	12/31/99	12/31/00
	CDS	6/30/00		A	Alaska		7/00	11/26/00		SFTGS	9/99		10/00		
	DIS	10/28/94	1/1/01	S	Saint Louis Arch	MJTTM	5/5/00	9/00		Townsville	Whales		12/31/99	12/31/00	
Dolphins	3/10/00	11/30/00	A	Saint Louis SC		IOTS	5/5/00	9/4/00	B		MJTTM	5/5/00	1/01		
Oklahoma City Omni	Everest	6/30/00	11/00	E	San Antonio	MOE	1/7/00	1/6/01	B		Tsuruga	S&R	5/1/00	10/3/00	
	Galapago	9/29/00	1/11/01			TR	5/5/00	9/4/00	A	Tulsa Cmk		Amazon	6/3/00	4/2/01	
	JL	9/28/00	1/8/01		Santa Clara	TR	9/5/00	1/4/01	B			CDS	5/1/00	11/30/00	
Omaha	MOE	3/11/00	12/31/00	B		Scottsdale Imx	Whales	9/8/00	4/1/01		A	Valencia Edw	ChanJian	5/1/00	11/30/00
	T90	11/20/98	12/31/00	S	Dolphins		5/5/00	11/3/00		AlienAdv	7/00		10/00	A	
	Orlando Muv	Galapago	5/1/00	10/31/00		Seattle PSC 1	Alamo	1/88	12/00	A	Valencia Spn		MJTTM	9/2/00	3/2/01
MJTTM		5/5/00	1/01		SupeSpee		5/26/00	9/4/00		AJ		6/4/00	10/1/00	A	
Orlando SC		AJ	8/19/00	10/31/00		Seattle PSC 2	AIWC	5/19/00	10/00			Vancouver Imx	CDS	5/5/00	11/30/00
	Solarmax	9/15/00	9/14/01		Alaska		5/19/00	12/31/00	S	Vancouver SW	Fantasia		8/11/00		B
	TBAA	8/19/00	7/1/01		Dolphins	3/10/00	10/00	A	LS		5/1/00		10/31/00		
Osaka Sci	Everest	11/1/99		B	San Francisco Sony	SupeSpee	3/1/99	2/28/01	S		Vaughan FP	MJTTM	7/14/00	10/14/00	
	Dolphins	3/10/00	9/00			AIWC	5/12/00	11/12/00		Africa		10/99	9/00		
	Osaka Sun	Trex	8/10/00	4/15/01		San Jose	Fantasia	8/11/00		B		Vancouver SW	BP	9/25/97	12/31/00
BP		5/19/00			AIWC		5/19/00			Everest	1/1/00		12/31/00		
Oslo		Fantasia	8/11/00		B	Sandusky	BP	5/4/00	5/3/03		Vancouver SW		Extreme	5/20/00	12/20/00
	ITD	5/1/00	12/31/01		GC		6/1/00	6/1/02		Vancouver SW		OG	6/2/00		
	LS	5/1/00	12/31/01		Sandy	MJTTM	9/21/00	3/21/01				Vancouver SW	IOTS	1/28/00	7/15/01
MJTTM	5/5/00	11/00		MOE		6/1/00	6/1/02		Vancouver SW		OG		6/2/00	3/2/01	
Orlando Muv	Trex	5/1/00	12/31/01		Santa Clara	Niagara	6/1/00	6/1/02			Vancouver SW		SE	3/6/98	3/31/02
	Fantasia	8/11/00		B		AlienAdv	5/12/00	10/15/00		A		Vancouver SW	TTL	6/1/00	3/2/02
	ITD	5/1/00	11/30/00		Seattle PSC 1	MJTTM	5/19/00	9/00		Vancouver SW			Everest	10/1/99	10/1/00
Osaka Sci	Dolphins	3/10/00	9/00			Seattle PSC 2	Whales	7/1/00	10/31/00				Vancouver SW	LS	10/1/99
	TR	7/1/00			Wildfire		6/1/00	10/31/00	A		Vancouver SW	Trex		4/21/00	4/20/01
	Paris Def	MOE	3/11/00	12/31/00	B	Shakopee	AlienAdv	3/00	9/00	A		Vancouver SW		AlienAdv	7/00
LS		5/1/00	10/30/00		Shenyang		Closed	6/30/99					Vancouver SW	E3D	6/21/00
Paris Geo		Fantasia	9/6/00			B	Shima	EMSH						Vancouver SW	Fantasia
	E3Dcc	7/00	7/01		Shreveport	Extreme		5/12/00	11/12/00	A	Vancouver SW	Trex			4/14/00
	IOTS	6/30/99	2/27/01	A		Singapore SC	MJTTM	5/5/00	11/00			Vancouver SW	AIWC		6/30/00
Pensacola	OMATS	11/10/99	2/2/01	B	Seattle PSC 1		MOE	3/00	9/00				Vancouver SW	CDS	5/19/00
	WAMnv	2/1/00		A		Seattle PSC 2	Dolphins	3/18/00	9/00		Vancouver SW			Fantasia	8/11/00
	Perth Imx	Wolves	7/1/00	11/1/00	A		Seoul	Wolves	1/1/00	3/1/01		B		Vancouver SW	MJTTM
Dolphins		3/10/00	9/10/00		Shakopee	ITD		5/1/00	12/31/00			Vancouver SW	Trex		5/1/00
Perth Imx		MOF	11/8/96			A	Shenyang	Trex	5/1/00	3/31/01			Vancouver SW		BP
	AIWC	6/22/00	1/21/01		Shima	AlienAdv		7/00	2/01	A	Vancouver SW			CDS	5/1/00
	Galapago	7/29/00	1/31/01			Singapore SC	AlienAdv	5/00	10/00	A		Vancouver SW		WABOS	5/1/00
Perth Imx	Galapago	7/29/00	1/31/01		Singapore SC		GC	1/1/00	1/1/01				Vancouver SW	Fantasia	9/13/00
	Galapago	7/29/00	1/31/01			Singapore SC	Discov	4/10/98	3/31/01	A	Vancouver SW			Africa	9/00
	Perth Imx	Galapago	7/29/00	1/31/01			Singapore SC	VLBP	1/96	12/00				Vancouver SW	Alaska
Galapago		7/29/00	1/31/01		Singapore SC	SupeSpee		7/1/00	12/31/00			Vancouver SW	Galapago		5/5/00
Perth Imx		Galapago	7/29/00	1/31/01			Singapore SC	AJ	5/1/00	9/30/00			Vancouver SW		MJTTM
	Galapago	7/29/00	1/31/01		Singapore SC	Dolphins		3/1/00	9/00		Vancouver SW			CV	11/7/97
	Perth Imx	Galapago	7/29/00	1/31/01			Singapore SC	OG	6/1/00	10/31/00				Vancouver SW	Dolphins
Galapago		7/29/00	1/31/01		Singapore SC	Sydney		5/1/00	12/31/00			Vancouver SW	CDS		5/5/00

Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status	Theater	Film	Open	Close	Status
Victoria	Fantasia	8/11/00		B	Warner Robins	LB	6/96	4/01	B	Woodridge Cmk	AlienAdv	6/16/00	10/00	A
	MJTTM	7/14/00	10/14/00			OG	5/12/00	9/30/00			Fantasia	8/11/00		B
	Trex	5/100	2/12/01			Trex	1/8/99	4/30/01			Galapago	7/23/00	6/22/01	
	Amazon	3/3/00	9/2/00			Flyers	7/92		A	Yellowstone	MJTTM	5/5/00	11/00	
Vienna	CDS	9/1/00			Wash NASM	TF	7/92		A		AJ	7/15/00	12/30/00	
	Extreme	6/1/00	10/1/00	A		CV	8/8/96		A		Extreme	11/1/99	11/30/00	B
	Dolphins	4/14/00	10/31/00	A		MJTTM	5/5/00	1/01			Yell	6/94		A
	Extreme	10/1/99	10/5/00	B	Wash NMNH	TF	7/1/76		A	Yokohama Yuneilin Hsien 1	E3Dcc	3/1/00	9/00	A
Villahermosa Virginia Beach	SE	3/31/00	10/5/00	B		AEK	5/12/99	12/31/00	A		Africa	2/00	1/01	
	TR	6/30/00				Galapago	10/27/99				Africa	2/00	1/01	
	Everest	7/12/00	1/11/01		Winnipeg Imx	Dolphins	9/10/00	10/00		Zion	TR	1/1/00	12/31/00	
	EOTS	4/1/98	4/30/01			Everest	9/1/00	10/31/00			ZC	4/1/00	10/31/00	A
	Imagine	4/1/98	4/30/01			MJTTM	5/5/00	11/00						
	ITD	6/15/96	4/30/01			MOE	9/5/00	12/31/00						

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	RSATM	Rolling Stones At the Max	1991	IMAX
Africa	Africa: the Serengeti	1994	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AIWC	Adventures in Wild California	2000	MFF	SC	Storm Chasers	1995	MFF
AJ	Amazing Journeys	1999	HMNS	SE	Special Effects	1996	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	Seasons	Seasons	1987	SMM
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SFTGS	Search for the Great Sharks	1992	SMM
AlienAdv	Alien Adventure	1999	3D nWP	ShinSymp	Shinsyu Symphony	1995	TVA
Amazon	Amazon	1997	MFF	SM	Shirakami Mountains, The	1998	CJI
ATSOT	Across the Sea of Time	1995	3D SPC	SOA	Spirit of American	1999	unk
BP	Blue Planet	1990	IMAX	Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC
CV	Cosmic Voyage	1996	IMAX	Sydney	Sydney: Story of a City	1999	TBS
DIA	Dream is Alive, The	1985	IMAX	T40	Titanica (short)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	T90	Titanica (long)	1992	IMAX
Discov	Discoverers, The	1993	MFF	TBAA	To Be An Astronaut	1992	DCI
Dolphins	Dolphins	2000	MFF	TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D nWP	TR	Thrill Ride	1997	SPC
E3Dcc	E3D (ColorCode 3D)	2000	nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EMSH	Eruption of Mount St. Helens	1980	GFC	TRF	Tropical Rain Forest	1992	SMM
EOTS	Echoes of the Sun	1990	3D IMAX	TTL	To The Limit	1989	MFF
Everest	Everest	1998	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D nWP
Extreme	Extreme	1999	EP	Urushi	Urushi	1996	GOTO
Fantasia	Fantasia 2000	2000	BVP	VLBP	Viva La Blanca Paloma	1994	DTI
FITS	Flowers in the Sky	1990	MC IMAX	WABOS	We Are Born of Stars	1985	3D IMAX
Flyers	Flyers	1982	MFF	WAMnv	Water and Man (new ver.)	2000	XL
FOK	Fires of Kuwait	1992	IMAX	Whales	Whales	1997	DCI
Galapago	Galapagos	1999	3D IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	PCI
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GP	Greatest Places	1998	SMM	ZC	Zion Canyon	1994	WCPI
HC	Hail Columbia!	1982	IMAX				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
HH	Hidden Hawaii	1992	DCI				
IA	Island Adventure	1996	G47				
Imagine	Imagine	1994	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JI	Journey Inside, The	1994	MFF				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
MJTTM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	TVA				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
MV	Maximum Velocity	1999	DCI				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	PPB				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PO	Polynesian Odyssey	1991	PCC				
ROF	Ring of Fire	1991	SMM				
September 2000 Bookings Count							
# Film		# Film		# Film		# Film	
61 MJTTM	11 AJ	4 ATSOT	2 T90	1 PO			
44 Dolphins	11 IOTS	4 CV	2 WABOS	1 ROF			
40 Trex	11 OMATS	4 MOF	1 Alamo	1 SC			
31 Fantasia	10 Africa	4 MTA	1 ChanJian	1 Seasons			
31 MOE	9 DIS	4 SE	1 Discov	1 SFTGS			
28 CDS	9 LS	4 Solarmax	1 EMSH	1 ShinSymp			
25 Extreme	9 TR	3 Amazon	1 EOTS	1 SM			
22 Everest	9 Whales	3 Imagine	1 FITS	1 SOA			
20 AEK	7 DIA	3 Sydney	1 Flyers	1 SOLOE			
20 AlienAdv	7 OG	3 T40	1 FOK	1 TRF			
20 Galapago	7 Wildfire	3 TF	1 HC	1 Urushi			
17 AIWC	6 L5	3 TTL	1 HD	1 VLBP			
17 Alaska	6 MTM	3 UGs	1 HH	1 Yell			
17 S&R	5 E3Dcc	3 WAMnv	1 IA	1 ZC			
16 BP	5 GC	2 GF	1 JI				
15 ITD	5 LB	2 GP	1 MOTM				
15 Wolves	5 SupeSpee	2 Niagara	1 MV				
14 E3D	5 TBAA	2 RSATM	1 Ozarks				

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold**.

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www.sonymax.com/metreon/index.html

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Osaka, 552 JAPAN
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Fax: +81-6-577-9200
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Yokohama, Kanagawa Pref. 235
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POSITION OPENINGS

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The St. Louis Science Center is seeking a qualified, experienced, and detail-oriented individual to manage the 15/70 large-format Omnimax Theater. The successful candidate will have a minimum of three years' experience in motion picture theater operations, and demonstrated proficiency with managing support staff and projection equipment and related media. Send letter of application with salary requirement, and a resume with three professional references to:

St. Louis Science Center
5050 Oakland Avenue
St. Louis, MO 63110
Attn: Human Resources/
Omnimax
314/533-8781

LF Projector Salesperson, Wayne, PA

Premier provider of 8/70 projection systems seeks dynamic salesperson to join growing sales team. Experience/knowledge of LF technology desirable. Competitive salary and benefits. Relocation is not required. Please send resume with salary requirements to
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Wayne, PA 19087

or via fax: 610-225-7258
or e-mail:
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Chief Projectionist, Columbus, OH

Marcus Theatres Corporation seeks an experienced large-film-format projectionist for our IMAX theater at Columbus, Ohio. The successful candidate will operate our 15/70 projector and other auxiliary projection and audio equipment. You will have demonstrated proficiency with projection booth management, print work, and technical equipment maintenance.

Please send a cover letter of application, including salary requirement, and a resume with three professional job-related references to:
Marcus Theatres Corp.
250 East Wisconsin Ave.
Suite 1650
Milwaukee, WI 53202

You may also fax to 414-905-2668. No telephone calls please.

Multiple Positions

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company has released *Michael Jordan to the Max* and plans to release *The World's Game* next year, and has a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

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SHORTS

'N Sync to star in LF feature

A concert film of pop band 'N Sync was shot entirely in 8/70 at three concert dates this summer and will be released in 15/70 and 8/70 later this year in Canada, Europe, and Asia, and early next year in the U.S.. Titled *'N Sync: Bigger than Live*, the 45-minute film was shot in July with as many as seven Iwerks 8/70 cameras at concerts in Detroit, Cincinnati, and Pittsburgh. Editing is now under way for planned November premieres at **CineGrand** theaters in London and Montreal.

The project may set a record for fastest LF production. Producer **Doug Yellin**, of **Iwerks Entertainment**, tells *MaxImage!* that the project was conceived in June, and that the rights were obtained in early July, shortly before shooting started. If the film opens as planned before the end of the year, it will have gone from concept to screen in less than six months.

'N Sync: Bigger than Live is a production of **Really BIG Film Corp.**, with executive producers **Jonathan Sanger**, **Ed Elbert**, and **Nuvision Entertainment** partners **Linda Nelson** and **Michael Madison** in association with **Bolthouse Productions** and **Lion Limited Partnership**. It will be distributed by **Really BIG Film Corp.**

Oscar shorts rules changed

In June the **Academy of Motion Picture Arts and Sciences**® announced new rules for the 73rd Academy Awards™ that included two changes that may affect LF films. In the documentary categories, films that get into the second round of competition (before the formal nomination round) are prohibited from advertising or publicizing themselves as "Academy Award® finalists" or any similar language.

In the short films categories, films "requiring special technical presentation" (characterized by a press release as meaning "IMAX, Iwerks, Showscan, etc.") will be considered in their original formats if made available for academy voting screenings in Los Angeles county. Previously such films had to be submitted in

35mm printdowns.

JSTC 2000 in Osaka, Nov.13-14

The **Japan Space Theater Conference 2000**, organized by **Oh-Gata Japan**, will be held at the **Suntory Museum Tempozan IMAX Theater** in Osaka on Nov. 13 - 14, 2000. The meeting will feature screenings of new films and films in progress, a networking dinner, and seminars. Four hundred participants are expected and Oh-Gata is considering obtaining English sound tracks for the films for the benefit international participants. For more information, please see www.ohgata.org, or e-mail ohgata@nssx.co.jp.



Queen Elizabeth II opened the new Wellcome Wing of London's Science Museum in June.

Queen opens new London IMAX

On June 27 Queen Elizabeth II opened the new Wellcome Wing of the **Science Museum** of London, a £50 million (US\$72.8 million) addition to the 143-year-old museum. The new wing includes a 450-seat IMAX 3D theater and six exhibition areas.

Premiering with the theater was *Solarmax*, a 15/70 film about the sun and man's long and complex relationship to it, directed by **John Weiley**. The 40-minute 2D film is distributed by the **Museum of Science and Industry** in Chicago.

Title House Digital goes LF

Hollywood-based visual effects company **Title House Digital** has begun offering

services for LF production, using its 65mm scanning, recording, optical, and printing facilities. The 62-year-old company recently hired **Jim S. Krisvoy**, formerly with **Showscan Entertainment**, to head its LF venture.

VFX 2000 in London, Sept. 22-24

The biennial conference on Special Effects hosted by the U.K.'s **Moving Image Society** will be held at the **BFI London IMAX Theater** Sept. 22 - 24, and will include several sessions related to LF. In addition to presentations on effects in conventional film and television, at least four LF industry experts will discuss their work on giant screen films. They are: **Peter Georgi** of the **BBC**; **Jan Hoge-vold** of the **Computer Film Company**; **Hugh Murray** of **Imax Ltd.**; and **Chris Reyna** of **Imagica USA**.

For more information see www.bksts.com.

So that's where they went...

Early in the summer, online auction site **eBay** featured two attempts to sell IMAX PSE headsets by someone in the San Francisco area. The seller's description admitted they were used in **Sony IMAX Theaters**, but did not point out that as such, no individual could legitimately own a pair of the \$400 goggles, simply calling them "very hard to come by." The seller also neglected to point out that they could not be put to any practical use outside of an IMAX theater, although he had discovered that a TV remote control would make the lenses flash. "They also look really cool as a fashion accessory."

Mary Jane Dodge of **Loews Cineplex** (operator of the Sony IMAX theaters in San Francisco and New York) tells *MaxImage!* that eBay was notified that the items were stolen, and sources tell us that the headsets were never delivered to the nominal buyers. Theaters equipped with the high-tech glasses have theft detection systems to prevent their removal, but Dodge says that losing several a year is "normal."